### Music, Poetry and Art - 1927 UL ROBESON CONCER IS OUTSTANDING EVENT OF COLORED RACE WEEK Poles, industrial; Mrs. Myrtle Keith Social; Miss Elizabeth Lindsay, gir reserve, and Mrs. R. R. Ball.

#### Many Exhibits and Talks Planned to Spread will be on sale at the Women's City of Scrantom's Inc. Knowledge of Negro Achievements

at Temple auditorium. A complete chine before him." ogram of Negro spirituals and folk ngs will be the feature of the conin which Lawrence Brown minent composer, will accompany the

The appearance of the celebrated

embourg galleries.
n the field of invention, names tly in Newark, N. Y., there was vented a new type of oil burner. r Negro has invented a device te the light of a locomotive

curve. A Texan has devised a car Considerable interest centers abou ra- joint designed to prevent the e Paul Robeson concert arrange apreading of rails. A Negro citizen y the Women's City Club in co-opera of Grand Rapids, Michigan, has inon with the Committee for Colore vented the 'type-o-phone,' designed to ork of the Young Women's Chris record at the other end of the wire an Association, scheduled for Tues an exact duplicate of the message y evening, March 22d, at the Bap which the sender writes on the ma-

couragement should be given to the should be accorded to Negro artists, combat troops. egro baritone and actor is the di the Robeson concert has been arct result of the interest of certain ranged. Mrs. Sydney M. Harrison, lochester women in the Negro-Renais president of the Y. W. C. A., Mrs. nce, the intellectual Negro move Alice Peck Curtis, who will enter-

In proceeds of the concert will be equally divided by the Women's City Club and the Young Women's Christian Association which promotes iccures have been bought by the work for the colored girls and women of the government, and placed in the color of the city through its branch at No. 30 Caledonia avenue, where clubs also see and other cream. lasses and other groups meet daily The Caledonia branch is under the is race are very numerous. Re lirect charge of the Committee o Management, composed entirely colored women. They are: Mrs. G. Lee, chairman; Miss Addie Tow ice-chairman : Mrs. William on, secretary; Mrs. Grace Scott.

hairman of the committees: Mrs. W. Burks, religious; Miss Rebecc Holmes, general health and educa tion; Mrs. Herman Santee, member ship; Mrs. Ida Stewart, house; Mr. Fred Marshall, finance; Mrs. Su

reserve, and Mrs. R. R. Ball.

Tickets for the Robeson concert

veland Plain Dealer is asked in the egro troops in the great war did any fightng. The question reflects a popular concepion that Negroes who got to France were employed as stevedores, not as soldiers. In the belief that immediate en-There were 380,000 Negroes in the army, buragement should be given to the 200,000 went to France, and 42,000 were legro race and that recognition

Color Line in Art

By ALEXANDRE ROGUE

II. The Dobe No. 1

In the Dobe No. 1

In the Dobe No. 1

In the movement is the first time of this art have been immense. In correct publications. Pephalty the and Mrs. Mary T. L. Gamett, whose interest in the development and produced in the report of the Interest in the development and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and produced in the report of the Interest in Redevelopment and Produced in the Redevelopment and Produced in Redevelopment in Redevelopment and Produced in Redevelopment in Redevelopment

spread to America he returned to live and work here, feeling that recog-nition was assured by previous ac-claim. He was right, for the climax of his struggle was capped by his election as associate national acad-

The wind, that world-old harpist, standeth by— And ever as it sings it low re-

frain He plays upon the harpstrings

HE art of the African like the African himself has needed interpreters. Not that it lacks the power to make itself felt; the penetration of its stark

More About African Art

force has been inescapable. It has required a sort of rationalization for minds set to the familiar patterns of art. This has required, es pecially in this country, a daring

aesthetic faith. The interest created recently by the Blondiau-Theatre Arts Exhibit and the prompt success of the plan, sponsored by Alain Locke, to place the nucleus of a permanent African art collection in Harlem, are evidences of an overcoming of the first shock of unfamiliarity, in those circles a few paces removed from the artists and connoisseurs. It is appropriate that this issue which again devotes many of its pages to Negro art, should be dedicated in a spirit of appreciation, to the Barnes Foundation, the institution which has, almost from the first discovery of this new art vein, and against a vast and stubborn scepticism in America, sensed its vital force, collected it, and made it intelligible to lovers of art.

The recent volume Primitive Negro Sculpture by

Thomas Munro and Paul Guillaume, bases its interpretations upon the Foundation's collection, and, perhaps in greater degree than to evident, is guided by the clarifying objectivity of Dr. Barnes himself

The cultural values of this art have been immense.

ent aesthetic qualities are sought for enjoyment. Where Greek statues seek "an ideal of perfect human form," the Negro plastics seek effects "in shapes and designs of line, plane and mass." The human This brief sketch gives no idea of the rain."

This brief sketch gives no idea of the hardships and privations endured by Tanner in his struggle for recognition; hardships and privations that may account for his marvelous feeling for that intangible something in spiritual biles.

This is simply to show that art risked to the rain."

Of the rain."

Not one word could be altered or new and pleasing rhythms and harmony of parts. There is, thus, an infinity of forms possible,—a challenge to creativeness. The three dementionality of spiritual biles.

This is simply to show that art risked two weeks Tanner's "Etaple the sculpture, the startling newness and exhaustless would remain in Dallas forever. ness of the geometric designs, the emotional force and steady light of intelligence here displayed explain the power of these creations over an important sector of the art life of Europe, and a growing sector in America. The work of the inimitable Winold Reiss and his brilliant Negro pupil Aaron Douglas has done much to suggest the wealth of this source.

For a great part of the new material of this issue on the subject we acknowledge our indebtedness to Mr. Harry Alan Potamkin of Philadelphia, editor of the Guardian, of Philadelphia, a student of this art and of its influence; to Mr. Lawrence Potamkin we are likewise indebted for the translations which ap-

African Exhibition Raises an Interesting Point for Debate Pictures on View Flsewhere: Helek. Marsh and Other and know tone hopes, by not differ from his red, white and its face value.

lifection of a militie African Art ex- such as clothes, newspapers, art collection of benitive African Art existed at the sums and four out of five feat circle Gallerit and stated at that the idvertising. The negro of Harlem and African art is exempted the negro in Chicago and the South lives in that the New World at the interest of the negro in Chicago and the South lives in that the New World at the interest of the negro in Chicago and the South lives in that the interest of the negro in Chicago and the South lives in that evidenced in the present collection, irrepresented by a group of paintings of refreshing and satisfying to behold venice. "Exyntian Visions" and of even though the hope that it will stim ulate the modern negro to become un spoiled once again is hopeless in more on a dirigible in the course of fits flight once again is hopeless in more in the obselve arts.

WHAT the belated prophets of primitive African art do not seem to realize (and one thinks Edge is what the sculpture of Record maps of the Eternal City.—Until modes. an art was the unconscious taste of savage communities unspoiled by

itive African art for the negro in the New World cannot but seem pointless.

the throads of classical, romantic or

neustrial civilizations. It was an art

the "challenge" the spontors of

his exhibition have discovered in prim-

of elementary needs and fears.

now how certain of modern blue brothers. He is, in fine, shaped Nothing could be clearer, in examinare also austerely dark, the concluart's ever perspicuous in the same mechanistic mold. Con-ing the objects in the present col-sion must be that Mr. Helck likes to princes-notably those ubiq-sequently, he has become self-con-lection, than that primitive African point that way. gold-dust twins of high-priced scious and spoiled, in the sense thatart has been magnified to an impor- He possesses an academic gift for ern art, Picasso and Matisse—"dis-he—if his relationship to his ancestral tance out of all proportions. It has position. You know his bridges will covered" and were "influenced" by African fathers is really admissible beauty, instinctive craftsmanship, real not fall down. Where the sun acprimitive African art. And none of us save as to blood-was unconscious andly halve simplicity and grotesquery—tually does glint, as in the "Posada who know what we like can fall to unspoiled. How, then, can he recap anything you like except the creative Courtyard, Spain," Mr. Heick reveals perceive lest we be retrogressive op- ure a "heritage of creative original spark. It has an art, as already noted a substantial appreciation of the cortunists opposed to "wulkarity" and ty" which he has not been (and willabove, born of elementary needs beauties of architecture. To sum up. atisfied with what was good enough lot be, in the twentieth century) shaped by the limitations of eyes anothis artist paints rather attractively.

bur similarly affected esthetic alled upon to experience?

This New World is a mad, artificial ungle in which everything, from nechanical midwifery to mechanical midwifery to before the dogmatic and gratuinet and gratuinet applysical machinery. The strugilitional response to natural needswater colors of Wales.—Until Feb. 17.

Let typical platitude contained in the New World is not descriptive brackers that red to be a human mechanism turned out in the lesson and points the lesson and points the lesson and points the lesson and points the less a man, with sterile stencilities and explained to hear and provide the contends in the lesson and points the less and points the less a man, with sterile stencilities and explained to hear and provide the contends in the contends in

seem to realize (and one thinks Edge is what the sculpture of Roy ored maps of the Eternal City.-Until The mainspring of primitive of all the nonsense that has been sheldon, at the Weyhe Galleries Feb. 28. written of late about the unspoiledjacks; an edge that would lift it from art of the American black folk), is the province of the merely fine arts. DEGINALD MARSH'S water colors hat the savages who made the objectsMr. Sheldon's art is typical of much , and drawings at the Valentine now being shown in the New Artwork of a promising order to be found. Dudensing Galleries are sensitive Sircle Galleries functioned in a world'n certain of the more discriminating ecords of places in Florence, Englevoid of tin forks and cube. Chris-galleries of the town. It is genuine, and, Italy and New York. The water lanity and modern "mammy" songs honest, sound, clever stuff, but it it solors of New York are concerned To call upon the negro in the Newnescapably literary.

If the anthropologists and the World to "recapture" his heritage of Then there is another point. You Mr. Marsh admirably communicates behavorist psychologists are to be by racial originality (whatever that may an at once tell a Nadelman work both the fairylike and the metallic lieved (and they at least do no mean) in the face of all this, thoughrom one by Gaston Lachaise. These fump to moralistic conclusions over an admirable sentiment and genu-wo artists speak such utterly distinct imaginary and unprovable premises) inely intentioned, is simply not to com-ive sculptural languages. But with a the negro as a creature (and victim prehend what has happened. Certainly romising artist like Mr. Sheldon one of the New World's civilization doe it is a failure either to understandever knows. This is not meant at Dudley Vail Talcott.—Until Feb. 26. primitive African art or to take it at

h fault-finding, but as a sugges. All the familiar spots, and cized bears, penguins, elephants and Montmartre, Bruges and Rouen are gudes into life. He can. But until carefully and pleasantly noted in the needed is advised that etchings by Caroline Armington now

Of the drawings by Jo Mielziner and Until Feb. 18. he paintings by Paul Freelich, at the same galleries, one may say that they Randall Davey is showing some of are not bad. —Until Feb. 19,

ness streaks the paintings by America Galleries .- Until Feb. 19. Peter Helck, now leing shown it the Art Centre. It may be the irtistic lighting of the Art Centre, bul of five or six of Georgia O'Keefte's somehow there is a dark aspect to canvases for some \$17,000, and one Mr. Helck's paintings of sunny Spain canvas of the Hotel Shelton for \$6,000. which is not exactly enlivening. Perpaps Mr. Heick discovered that Spain piblicion of her paintings at the Anwas not sunny. But when one notices lerson Galleries (Room 308) until hat his paintings of the American Feb. 27. scene of Cornwall, and of Mallorca

theless, one is inclined to hesi-lone for its citizens by actual and legro sculpture you sense only a tra Charles Nicolas Sarka by some pretty litional response to natural needswater colors of Wales. - Until Feb. 17.

white, and explains the shortcoming ay of brilliant likenesses of brilliant

with the skyline of Manhattan, and jualities of that vibrant mass of stone and steel and sky. At the same gal eries there is exhibited a group of extremely decorative sculptures by

ton that Mr. Sheldon whip his styli-jo familiar, of Rheims, Versaille Mr. Sheldon's work would bring many being shown at the Ralston Galleries. an interior-decorated room down to Mrs. Armington's art is a quiet and literal idealization of quaint corners .-

his charming water colors (of pole scenes and bits of movement of We N apparent predilection for bleak-ern ranch life) at the Art Patrons of

> Spurred on, no doubt, by the sale Alfred Stieglitz has extended the ex

THE NEW YORK TIMES MAGAZINE, MAY 8, 192



"Old Man Satan, Glory Hallelujah, I Think I to Know You."

## FOLK SONGS OF AMERICA: NEGRO CH

The New York Three by R.

Index, a former member of the ground Faculty, the investigator from reading the various collections above type of spiritual. His tions that have appeared since 1867 and from listening to simplers both black and white on the congert stage,

By R. W. GORDON

HE negro has long poss

In this, the stath article of a series songs on the old models. Strictly songs of America sortion of The New York Them by R. W.

Characteristics—Some Rare Examples Collected

we have come to regard the negro ed spiritual as being simple and regutwo distinct types of spirituals, lar in structure dyided into fixed differing radically in tune, verses an ideally by an rhythm and the manner in entire group. Retrain and chorus they are sunr. One of these recur at regular intervals; repeated to the but the other lines are always in accord. dequately repre-definite, fixed pattern.

In their basic structure such songs are not distinctively negro, but white. In the white churches were sung "spiritual songs" of this identical type before the earliest date yet definitely ascertained for any negro spiritual. The negro adopted, assimilated, made over. But his basic technique, very many of his actual words and couplets, even in certain consciously and unconsciously he modified the tunes.

a new type, 'He adopted, assimilated and modified one that already ex-

hole type may wall be, to a large stant. the negro's own origins restion. In fact, on the basis chalf evidence I now possess. I am inclined to believe that it represent earliest attempt at the comon of religious songs in this c ry at a period prior to his re option of white models.

Instead of a clearly marked tune melody, these songs have a otonous sing-song chant, its thm sometimes closely imitating at of a drum and always quite cent from the slow dignity of he chant as we know it. There is o division into verses, the song seing continuous from start to finish. tition is frequent but quite irgular. The singer may repeat any e two or three times and after an inite period may return to lines already sung and recombine them in different order. A chorus is freuently used sometimes two disnet choruses are used-but at no axed or regular intervals. In fact. he singer seems often to fail back a a chorus merely to get a fresh art or to gain time to think up

The structural unit on which the ing is built is the single line or, at nost, the couplet. This affects de-idedly the part played by the group the singing. Before they can recomise a new line and join in, it has ready been sung. Their part is sinty confined to the sporadic cho-ses and to the refrain, if one is and to the retrain, it to the med. In this case, owing to the hortness of the solo lines, the remain becomes practically continuous and gives the effect of an undertor burden out of which rises the sice of the leader. This is called

Thus in the song, "No Hiding ace," the group sings almost withat pause the words "Jedus-Jedus" while the leader introdus the endless succession of brief and lines at will. The shortness of the lines often gives a peculiar staccato sharpness of the accentuation.

From the large number of songs of

this type in my collection I have hosen four that illustrate the varity to be found in this type rather han its unity. Two are old, two are ary modern. Between them fall any that show clearly a regular than of development. In general, a use of a refrain seems to be less r songs seem, too, to have ba erer grouping of related lines; the er songs seem to be more nearly

hat not off the type as distinct fro ther spirituals remain much the ame throughout

in my first example the retrain nanges in the middle of the song, and at the same time the rhythm quickens. But it is one song rather then two songs, as is shown by the consistency of the solo lines. Owing to its historical importance, I quote it in full except for the omission of the refrain toward the end, It is, I think, the earliest complete text of a negro spiritual that has ever been

This song was a favorite with Amelia, a slave brought to this country prior to 1800 from the Island of Madagascar. She taught it to her granddaughter, Violet, and she in turn From another of Amelia's songs

was one of a number of slaves cap-overy line, but I give it just as it was tured by the British in the War of sung to me: 1812 and taken to Nassau, in the Bahama Islands, whence she never returned. She must, therefore, have sung the song prior to this time. The evidence rests entirely upon tradition, but the scrupulous accuracy of my informant in many other statements

made to me statements that I have a able to check in historical docunts leads me to place great trust

in her account. The song follows:

Oh, old man Satan,
Glory hallelujah,
I think I ought to know you.

Glory hallelujah,
Oh, old man Satan,
Glory hallelujah,
I think I ought to know you.

Glory hallelujah,
I think I ought to know you.

Giory hallelujah,
Sit yourself in de corner.

Glory hallelujah,
Sit vourself in de corner,
Glory hallelujah,
Rub vour face in de ashes,
Glory hallelujah,
You call vourself my Jedus:
Glory hallelujah,

Glory hallelwigh,
I think I ought to know you.
Glory hallelwigh,
I know you by your red eye,
Glory hallelwigh,
I know you by your cone horn.
Glory hallelwigh,
I know you by your cone horn.
Glory hallelwigh,
Oh, old man Satan,
Glory hallelwigh,
You cheat me once already.
Glory hallelwigh,
You cheat my oldest father,
Glory hallelwigh,
You cheat my oldest mother,
Glory hallelwigh,
You cheat my oldest mother,
Glory hallelwigh,
I think I ought to know you.
Glory hallelwigh,
I think I ought to know you.
Glory hallelwigh,
Come, my brather Johnny,
Glory hallelwigh,
Come help me drive old Satan.
Glory hallelwigh,
Drive old Satan away.
Drive old Satan.
Hallelwigh,
Drive old Satan.

we'll delve als Natus away rive him out de back door, Hallelujah

Hellelijah.

Drive old Ratum away!

Drive him out de grog shop.

Drive him to de woodside.

I think I ought to know you.

He cheat mu oldest mother.

He cheat even Adam.

Drive old Ratum!

Far as he will go.

Drive old Ratum!

He sit in de gorner.

Rub his face with wakes.

Call himself my Jedus.

ome, my stater, me help me drive him, rive him out de grog ah rive him to de woodside, rive old Satan? Hallelujah, five old Batan away!

taught it to her granddaughter uote only the opening lines. Prob-Mary, from who I obtained it. Ameliably "Jedus" should appear after

Jung to me:

Oh, judgment day
Will sure to come.
Oh, indoment day—Jedus!
Will sure to come—Jedus!
Will sure to come—Jedus!
Will sure to come—Jedus!
Oh, judgment day—Jedus!
Will sure to come—Jedus!
Sinner, wring, den hand,
Sinner, wring, den hand,
Sinner, wring, den hand,
Sinner, wring, den hand,
What shall I do?
What shall I do?
What shall I do?
For a hidin' place—Jedus!
I run to de rock—Jedus!
For hidin' place—Jedus!
For a hidin' place—Jedus!
For a hidin' place—Jedus!
No hidin' place—Jedus!
No hidin' place,
Oh, no hidin' place—Jedus!

No hidin' piace,
Oh, no hidin' piace,
Oh, no hidin' place Jedus!
I ru 19 de him Jedus!
For la the place Jedus!
For la the place Jedus!
For la the place Jedus!
Sun refuse to shine
Oh, true believer, oh
What shall I do Jedu!
What shall I do Jedu!

When de sun turn red, An' de lightnin flash.
Dis old earth reel an' rock.
Ole earth reel an' rock.
No hidin' place,
No hidin' place.

The third example, which follows is modern, a remarkable and typical nample of the patching together of craps from every source. Notice, too, how all these various fragments have been forced, in the form of parenthetical breaks, into a single entence the sense of which is no complete fill the final word "God" is reached. The whole song is practically endless, far too long to quote in full. I give but a small portion:

If anybody asks you who I am, Who I am, who I am, If anybody asks you who I am, Ice tell iem I'm a child of— God knows, if anybody asks you who

I am, I ard, who I am, p I am, Lard, who I am, nybody asks you whe I am, tell 'om I'm a child of-

ly soul is enchored in Jeeue Christ in the world can't do me no harm-low if anybody asks you who I am. I anybody asks you who I am. I anybody asks you who I am, is tell 'em I'm a child of—, ord, some come crippled.

Ind some come lame, in my Jeans' in my Jeans' lf anybody asks you who I am—
I'm yoin' on do mountain,
Goin' to take my stan'—
If anybody asks you who I am,
lee' tell 'em I'm a child of—
Blind Bartimeus, he mos' blind,
Couldn't keep de Lord God off his

min—
Now if anybody asks you who I am
Golden pirdle all aroun' my waist—
If anybody asks you who I am,
Jes' tell 'em I'm a ohlid of—
Oh, thank God Amighty, I'm a poli
to die.

to die
After this my soul shall fly—
If anybody asks you who I am—
A golden crown placed on my head—
If anybody asks you who I am,
Is' tell 'em I'm a child of—
Lord, look up yonder!
What I see!
It's a band of angels, Lord,
Comin' after me—
If anybody asks you who I su—
Thank God Amighty I'm goin on
high—
If anybody asks you who I am,
Jes' tell 'em I'm a child of—
God!

cided drum-beat rhythm. The tune equally striking incongruity. is a mere sing-song that accentuates. Some claim that he sang under didivide the text into lines that will informants, both of whom possessed themselves "de gif," told me that

Luke did orled Lord, retire, Peter did cry Lord, retire, Told '3m to wait, Stop and see

Stop and see One who stop in do sate sold me. Dat'R be do one betray a me. Down by de graveyard I'm a poin to walk, yes,

from. Everybody talk about de wheel o' My name a peritien on de savious

Anybody here want ter know my

Tary magazene. Tes, a Mary Magalene, Lord, The had a dream, Tes, a all about a man that si never have seen. But. Jesus Oh Lord,

Washa my han' Le' I won't be guilty of an innoce

an' tongue,
But leave your heart behin'.
Wasn't that a witness for my Lord
Wasn't that a witness for my Lord

The justification for the claim that these divergent examples really be-long to a single unified type is more pparent when the songs are heard han when they are read. It rest artly, however, on the fact that, unhe the conventional spirituals, ther omanded a highly special sort of rer. It is difficult to describe him with complete accuracy.

He was not an "author" in the or linary sense, for he did not himself create new lines. He merely put to her traditional lines in new forms iding nothing of his own. He was not quite like a professional min-strel, for he did not sing for money or travel about, nor did he in general tell any story in his songs. He gathhigh—

If anybody asks you who I am,

Jes' tell 'em I'm a child of—

The last example, also very modern, is remarkable both for its inconkruous combinations and for its desided drawn beat and for its desided drawn bea

the varying beats. I have tried to rect divine inspiration. Two of my give some suggestion of the variation in rhythm, which covers the entire such a singer "mus" have de little range from short tap, tap, to a long white stone in he heart. He don't know wat word he sing-God give 'um." Others, more akeptical, have declared that it was merely a natural and quite earthly gift, a knack of keeping going endlessly, and added that not infrequently this ability was passed on in certain families. What-ever the truth may be, the singer belonged undoubtedly to a specie class. Even in the early days a good Me an God Amighty goin' to have a leader of this type was rare. Not Guine ter arger wid de Father. Guine ter chatter wid de Son.

Talk about de worl' dat I jew come and his songs are rarer still.

#### INDIAN SOLOMON LIVES IN OLD TOWN RECORD

COUTH NATICK, the "Old Town of Harriet Beecher Stowe' novel, had in its pre-Revolution ary days a full-blooded Indian Justice of the Peace, Waban, who was remarkable for the wisdom, justice and prudence with which he admir istered the law, and who was high esteemed by the English settlers. arved in the archives of the town;



## FOLKSONGS

This is the eighth article in the series on American folksongs, written for The New York Times by a specially assigned will through penitentiaries, accompanies or The specimens given in the article and haled forth willing or reluctant inmates to be questioned. I have listened to the games of convicts as they worked on the Georgia roads, have visited their camps at night and haled their camps at night and haled the great wheeled cages opened to bring out for me are numbers and haled the great wheeled cages opened to bring out for me prison or reluctant inmates to be questioned. I have listened to the games of convicts as they worked on the Georgia roads, have visited their camps at night and had the great wheeled cages opened to bring out for me precial "singers." I have solder of de Gross!

For imme years I have been trying to jet something like a satisfactory abover to these questions.

And as a result I am problem a near to any definite I never to un a setions as I shall ever be, though I am still not entirely satisfied.

Wat kin' er song de angel sing!

time be doing. The negro never orgats his spirituals when he is it orison; the mountaineer still renembers and sings his sentimenta ove songs. Each chooses from what he knows best what best fit his mood. And each is ready at al imes to pick up new songs from his fellow-prisoners.

There are, however, certain sons may, perhaps, be termed "jallhouse songs." But they are too warted to be classed rigidly in a special category. Some resemble the "blues," others are pure narratives. A number are the products of a local prison, and are full of

references to the local authorities and their alleged characteristics Many consist simply of one or two fairly well-known stanzas referring to jails or prison life added to by mprovisation and joined to stray erses from other songs.

Here are a few specimens o 'failhouse songs." They show lit-le unity of type. But they are al ution of a few fictional nam

rom Texas, and is probably of n

I thought I heard that jailer call

say, I thought I heard that jailer call my name! He says, "Get up, paor boy, let's outch that morning train!"

oh, that train I rider they call

the Cannon Ball.

eay, that train I rides they call the Cannon Ball.

That train I rides ain't got no blinds at all.

nd down in fourteen links of cold steel chain.

any, bound down in fourteen
links of cold steel chain,
and every link initialed with my

o fifteen years it ain't no reat long time.

eay, fifteen years it ain't no great long time, ecouse there's people here that's puttin' up ninety-nine!

adnah, padnah, I got up this maronin' so damn soon. say, padnah, I got up this maronin' so damn soon

hat I couldn't see nuthin' but th' stars an' th' moon!

dnah, padnah, that Brasos am

say, padnah, padnah, that Bra-nce am wide; on can't proim it, 'cause I done tried.

The next has a much more conent parrative than is usual. The frain, repeated after every verse nks it with this group. I strongly spect a mountain origin.

f any of you fellers wants a happy home, tarry a woman what is deaf an' dumb.

I got ninety-nine years in the Jefferson Pen, Just because I slapped my woman down!

The wouldn't keep quiet when I told her to, To I gave her an eye that was black and blue.

She went for the Sheriff for to got me jailed, But I wouldn't go, 'cause I couldn't get bailed.

theriff came after me on the run But I was a-waltin' with a rifle an' a gun.

Sheriff came after me—I left him dead; With a big round hole in the mid-dle of his head.

mob came after me right away; key'd a lynched me sure, but I ran away.

ar an feathers on my nake nt a-runnin' down ti

was so sore from a-ridin' o a rall, felt might happy when the locked me in the fall.

age was sorry he couldn't go or the way I'd treated my lovin

If you got a woman that wants et put on your hat an' take a

nat leave the town you're a-livin' And let her starve or lead a life

Get a woman that's dumb, if you git one at all; Get one that's skinny, an' not very tall.

Oit 'em young, an' treat 'em rough; Beat 'em up every mornin', an' they'll never get tough!

I got ninety-nine years in the Jefferson Pen/ Just because I slapped my woman down.

A purely local song from Ashe rille, N. C., follows. In this I have changed the names originally used and have substituted others that are purely fictional.

Soon a Monday mornin' see them convicts comin', guards on behind;

Guns on their shoulders, bul-lets made o' lead. All them guards is a guardin' fer Is that fat ole grease an' bread.

Oh, buddy, won't yer roll down de line,
Hop down, skip down!
Well, yonder comes my dari-Rollin' down de line!

Walk around ole Asherille, You'll think you are a sport Pifteen minutes qu' you're as rested

an' Judge Black's got yer bound over to court.

They'll take yer over 'fore ole

A mighty cruel man, he'll try
yor might well;
He'll try his best ter send
Yer poor soul down to Hell!

Take yer to the chain gong, Shove yer in a hole; Very fire' words yer hear ole Cap's Benson say is, "Nigger, God bless yer soul?"

Such a song never, of course, eally becomes popular. It is too ocal, too crude. And the same is rue in the case of another in my ollection that describes the Har is County Jall in Texas. I quot out two stances and the chorus:

Every Monday mornin'
Whom the ding-doug rings,
You go to the table,

Ok, let the Midnight Spe-Shine a light on mel let the Midnight Special Shine an ever-loving Nght on mel

And on the table

There's a knife an' pan;
Say anything about it,

Have trouble with a man.

In contrast to these temporary ongs, I give a number of stray "jail" verses that seem to be very widespread. They constantly turn up in widely eparated localities as parts of various songs. The first shows better folk technique, the there more of the style of the old

Down in the jailhouse
With my face to the wall,
A red-headed woman Was the cause of it all!

I woke up broken hearted In the Logan County Jail, I had no friends around me, No one to go my ball.

Down came the julior About eight a clock, His hands full of keys The cells to unlook.

Baying, "Cheer you up, my pris For the judge I heard him You're bound for the peniten-

Five long years to stay."

Down came my darling
About nine o'clock,
Says, "Billy, dearest Billy,
What sentence have you got?"

"Oh, the jury found me guilty And the judge I heard him

You're bound for the peniten-Five long years to stay.""

These last seem to me to have sen influenced, in their style at ast, by broadside material such as the "Boston Burgiar," one song that is known to all prisoners and often sung. The text I print is rom the "Asheville Collection;"

was borned in Boston,
A city you all know well,
brought up by honest parien
The truth to you I'll tell.
brought up by honest parien
And reared most tenderlie,
fill I became a sporting boy
At the age of twenty-three.

And I was sent to just of all ( get me out on ball.

You're off for C

see my aged father
-pleading at the bar,
revoice my aged mother
-pulling out her hair,
milling out those old gra-

The tears came trickling down aying, "Son, O son, what have you done That you're sent to Charles town?"

they put me on that eastbound

frain
One cold December day,
And every station that I did pass,
I heard the people say,
"There goes the Boston Burglar,
In chains he must be bound;
For some great crime or other
He's off for Charlestown!"

There is a girl in Boston,
A girl that I love well,
And if I ever my liberty gain.
I long with her to dwell.
And if I veer my liberty gain,
Bad company I will shun,
Likewise street walking at night
And drinking of bad rum.

All you that have your liberty,
Pray keep it if you can.
Don't ever go out on the streets
at night
To break the laws of man.
For if you do, you will surely rus,
To find yourself like me,
A-corving out twenty-one years
In the penitentiary.

Obviously of pure folk composition is the next song, "Alic Loore," a very curious bit that ran across at Asheville. It is a medley of mountain material joined to a haunting refrain. The verse themselves seem to belong rathe with the "roving gambler" grou than with the prison material, bu the refrain gives evidence that it was commonly sung as an accom-paniment to work. It is also a por-tion of the "Asheville Collection:"

There is no use in talking about Alice Moore,
For she is a rambler, and has rambled this wide world o'er.

Hammer ringing—all the day! Bteel a singing—over me!

My babe to a-crying for the want of some bread,
My kusband is a gambler and I wish I were dead.

I have rambled o'er Macon, I have rambled o'er Swain; I've lost all my money, I'm a rambler again.

I'll build me a log cabin on the mountain so high,
Where the wild geese cannot see me as they fly by and by.

The cuckoo is a pretty bird, she sings as the flies; The brings as glad fillings, and the tells as no lies.

e ringing—all the day!

Smally, I give a song, "Sy an " that I believe to be author" rather than folk. arns of the sheriff and of the jai ard it sung of Joliet as well a

Sheriff Holomb is a man of rewith nothing to do except ride

about town.

Your pockets to pick, your clothes to sell.

Get drunk on the money und that's doing well!

Hard times in the Bycamore Hard times, they say!

Side in the morning is not ver

In domes the Sheriff with greasy plate;
A piece of fat pork at the side of the plate
That the Old Harry himself couldn't hardly have ate.

He comes in again at nine at anight, And in one hand he holds a big light;

In the other a key as long as To see if all's safe in Sycamore

The beds are all made of carpets the beds are all made of curpete and ruge, And when you get in you're cov-ered with bugs. The buge'll sweer, if you don't get ball, You're bound to get lousy in the Sycamore Jall.

he covers will hardly cover your

toes;
Wake up in the night and you're
almost frome.
Three straws in the ticks and
the cords all slack:

In the morning, play checkers all over your back.

The lawyere are a dirty crew, They look a prisoner through and through; Lie, cheat and steal, and say it's all right— Two cents a head—steal chick-ens at night.

Now, ladice and gentlemen, my song is done, And I hope that I've offended

none;
For drinking and gambling
don't ever give ball—
Don't ever give a cont to the
Bycamore Jall!

Hard times in Sycamore Jail! Hard times, they say!

As I have said, nearly every type of song is to be found in our pris-ons and penitentiaries. Those that have given are just a few of them. have selected some that do not fit exactly into the better known and accepted categories, and yet

Possibly I may be criticized for of including a larger number

respectable young woman would let herself be found in one—
even with an escort. But things have changed since then, and
now our most respectable "advance- roaring forties" of Broadway can
ment" organizations hold their
"benefits" and other entertainments
in these places. Since no change has
the cabe souls art-forms that bear no
come over the character of the cabsimple souls art-forms that bear no
exercise during the past decade we are necessary relation to their own lives

in these places. Since no change has come over the character of the cabarets during the past decade we are forced to look for the explanation in some change in the attitude of society—colored and white—toward the cabaret itself and what goes on there. And at the very outset we have been seed with the significant fact that Negro society, especially in its upper reaches, takes its standards of value ready—made from white society whose changes of taste, amusements and ideals will be found reflected more or less faithfully in the principles of Negro people. When we consider the historical circumstances ander which Negroes dayeloped in America such a relationship seems increasely made in the standards of the consider the historical circumstances ander which Negroes dayeloped in America such a relationship seems increasely matural in itself. But some of its by products are rather inzurre. Take this mature of the cabaret, for instance.

The great of whether it be New whites when he starts in to imitate the life of the nation and fixes, sometimes arbitrarily, the cultural standards for all the people. When we white when he starts in to imitate of the nation and fixes, sometimes arbitrarily, the cultural standards for all the people. When we white when he starts in to imitate of the nation and fixes, sometimes arbitrarily, the cultural standards for all the people he products of "Tin-Pan Alley" are apidly diffused over the hamlets of Negro in their minds the most basic will west—thank to the modern american one that he entired the printed copies of song hits, the ever about him was quaint, queer and in the printed copies of song hits, the ever about him was quaint, queer arbitrarily and the plono-odd, bizarre and different was seized mannal of a score of Jew boys in "the been waiting all these years. The mannal of a score of Jew boys in "the been waiting all these years. The mannal of a score of Jew boys in "the been waiting all these years. The mannal of a score of Jew boys in "the been waiting all these years. The man

came the order of the night, and at the cabarets the colored cognoscents soon learned to see with the eyes of the angels whom they were entertaining — not entirely unawares. The grotesque antics of bibulous baboons furnished the esthetic principles upon which a "new" art for the new Negro was predicted. The range of their application reached from portrait painting and angest. from portrait painting and magazine illustrations to fiction and poe-

oddly enough, this didn't "catch on" in the Negro newspapers. But the larger "race" magazines, deriving their prestige wholly or in part from the white world, cheerfully transformed themselves into official vehicles for the exposition of these new principles. Grotesque caricatures of the Negro appeared monthly on their covers and in their pages. Young "poets"—extremely young—were seduced by the opportunity for self-advertising into contributing alleged poems in which many lines consisted of one word each, and rhythm, cadence and idea were conspicuous by their absence. The riot was on. In prose, genuine masters like John Matheus and real critics like Frank Horne were swamped by the turrid tide of trumpery pish-posh and could hardly be heard for the babel of callow cackling. Many who began with sound artistic impulses but weak wills, like Zora Neale Hurstone and Helene Johnson were soon swimming with the tide of tenthrate marketers, nibbling at the flesh-pots of Egypt, and headed for oblivion. Meanwhile the blowers of the ebony flutes and tawny tin-trumpets bony flutes and tawny tin-trum

Shot At 'Midnight Maniacs From Greenwich Village' In Article

"Coportunity Still Open For True Creative Ar From Younger Generation," Says Noted Race Critic

By Dr. Hubert H. Harrison

Or Harrison is lecturer for the New York City Board of Education.)

Or Harrison is lecturer for the New York City Board of Salary York May 26.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary York May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as ten years ago the word of Salary May 28.—As late as t the first place, the real representa-tion of these elements among us is still left to white writers who at-tempt it with artistic seriousness like Stribling, O'Neill, Paul Green, Mrs. Peterkin and DuBose Heyward, or humorously—like Octavus Roy Cohen. And in the next place, the outstanding literary figures that have come up from these elements—like Bunyan, Burns, Gerald Massey, Dunbar and McKay—have not been notorious for vulgarity of that, or my other sort. But it well illustrates

the ancient adage that "evil com-munications corrupt good manners."

On the whole, then, the influence of the cabaret, whether direct or in-direct, has not been quite wholesome for Negro "literature." Nine-tenths of Negro life is still unrepresented by the artists of the Cabaret School, still waiting for those who have gumption and courage enough to eschew the namby-pamby colored Brahmins and the seductions of the midnight maniacs from downtown. The opportunity, thank goodness, is still open for true creative artists from the younger generation of Ne-

NEW YORK EVEL POST

#### Other Music

Prizes for Negro Composers

Rodman Wanamaker of Philadelphia has offered \$1,000 in cash prizes to composers of the negro race for music in several classifications, the contest to close on June 1. The offer

ing composers an ample opportunity to secure at least one of the prizes. The first prize in each of the five classifications is \$100, the second \$50, the third \$25, the fourth \$15, and the fifth

either for chorus unaccompanied or with plano or orchestral accompaniment. A love song, which may be a song for any voice with piano or orchestral accompaniment, or it may be an instrumental number for solo instrument with accompaniment for piano or orchestra. A lullaby, which may be in the form of a spiritual and may be either an old tune with a new harmonization or it may be a new original composition. This, also, as in the case of the love song, may be either vocal or instrumental, but if vocal it must be for one solo voice and not a concerted number. A prestidigitation, a rhythmical step which may be a jig, dance or scherzo in any musical form for piano, band or orchestra, but in any event a very lively tune. Melodies and motifs of synchronous effects, that is, two or more melodies, either old ones or original ones, worked together at the same time in the composition; a theme or melody with variations or elaborations in free form. All compositions must be in the hands of the Robert Curtis Ogden Asociation not later than midnight of

## Outlive Latest Science, He Says

Negro Folk Songs Voice Simple Companion and the other for colored; and that the "it's good for a Negro" view-ship With God. Unitarian Declares.

ship with God. Unitarian Declares.

ROCHESTER, N. Y., May 5.—Because they express the simple companionship to God through all the sorrows and vicissitudes of life, Negro spirituals will live and ever be fresh, while the latest works of science, as well as creeds and dogmas, are doomed to be replaced sooner or later, the Rev. Laurance R. Plank, minister of the First Unitarian Church, said recently in a sermon on "The Significance of the Brother soul, and its God.

In keeping with the sermon, Negro spirituals and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and hymns adapted the yearning of the souls, for a from years of Negro and the yearning of the souls, for a from years of Negro and years of Negro and years of the yearning of the souls, for a from years of Negro and years of Negro and years of the yearning of the souls, for a from years of Negro and years of the yearning of the souls, for a from years of the yearning of the souls, for a from years of Negro and years of the yearning of the souls, for a from years of the yearning of the souls, for a from years of the year in th

In keeping with the sermon, Negro spirituals and hymns adapted the yearning of the souls, for a beauty that does not grow dull, and by the choir and congregation.

"They express, with the Psalmist, the yearning of the souls, for a beauty that does not grow dull, and a love and peace that cannot be

fate. Publications such as mess are like succeeding crops of leaves, bright for a while, then falling unnoticed into the gutter.

"But while all these things, was ton Says Writers Want To Freedom In Expression mas are doomed to be replaced mas are doomed to be replaced men like these Negro bards reard insisting upon freedom in men like these Negro bards reard insisting upon freedom in the property of the proper

"For they live in and express the Walton guides Would hat realm we these days have all the leading yout full poet the forgot, the realm of the soul tant editor of "opportunity nat realm where there are only ing:

from verse of Negro poets were sung by the choir and congregation.

"In these Negro spirituals, there is that element that is lasting and central in all great religious ex-gives them that undying beauty, and religion gives them to the simple companionship with conditions and expression, the element love that makes their life even in of the simple companionship with conditions and vicisitudes of life," the Rev. Mr. ous and beautiful forever.

Plank said. "The God who walked with the early Israelites, sustaining much of now cannot give us this, them through even the valley of the shadow of death, with unshaken faith and inner joy, is the God who may not than that other organ, the shadow of a few generations ago such a glimpse into ultimate truth and understanding as to enable them, like the Psalmists, to minister to men's souls throughout all time.

Latest Science Temporary

"These books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psychology, these books on the new physics and chemistry and biology and psy

The re-birth of the Negro started ed, adding, "to this day an old colin 1895, the speaker said, with the ored 'mamy' will boast to me that and Booker T. Washington They start ed the feeling of self-reliance continu- Thomas maintains, that they never lave ed through the works of Eugene O'- made songs of anything that de-Neill, who has the unbiased apprecia- ble stories that tell of love and comtion of the Negro because of his sym- passion-or of conquerors and vicpathetic protrayal of the black man's tories. And as in all their toil there

ro has solved the race problem b esiding there, law-thiding and alone surrounded by white people. The Negroes there edit their own newspapers and two magazines and have held two Pan-American conferences in Europe to discuss their problem.

Lauds Roland Hayes

In relating the story of Roland Hayes, the speaker described his early struggles in the realm of art, but how determination and perseverance brot him to become one of the greatest concert artists. He is constructing a school, the speaker said, which will linked with the history of that race in make the center of Negro inspiration the period with which they deal. and culture. This monument he in- "And since the period that produced tends as an henor to his mother, who such incomparable art is closed forhe stated was his inspiration and ever, it becomes all the more imporscource of peace in his fight for su- tant to preserve it and make it remacv.

Johnson City, Tenn., Staff-Ne.:

-APR 251927 Negro Spirituals Of Slavery Origin Being Collected

Miss Edna Thomas, native of Louisiana, is striving to rescue from oblivion the choice negro spirtuals of the ante-bellum South, and those of us who are attached to the traditions of this section will bid her Godspeed in her undertaking.

She says she is striving for something more than the preservation of

Indeed, she stated in a recent interview that "It is the spirit of those old slaves that I am eager to interpret to a world fast forgetting them -or that, pernaps, never really divined them." As she sees the task she has undertaken, it is a labor of love, in fact. "For the most part they were proud of their bonds," she statshe belonged to quality folks! they made no hymns of hate."

Further than this, moreover, Miss grades. They made them from Biwas present a realization of service Mrs. Porterfield also described the that filled them with a secret pride New Negro culture center, Harlem and took away much of that sting New Negro culture center, from their work that might otherwise New York, that is owned and control have burdened them beyond bounds, led by Negroes. She said that the New So is their music free from ignoble emotions. It is well recognized that

nation's characteristics expre themselves in their songs, and Miss Thomas, in finding this old-time in spiration of service in the spirituals, is doing something to bring out a higher sense of the Southern Negro race. Yet withal, it is, she urges, the music of a caged bird; it is slave music. Hence it never reaches any tremendous climax, because the lives of those who sang its refrains had

Miss Thomas makes it quite clear why she has undertaken to preserve these spirituals, for she explains that while Negro music and folk-lore represent art greater than the race in produced it, they are lat in-

known to the world." In carrying out her self-appointed task to accamplishment she can feel that she in herself expressing a like sense of service to the one she finds mani fested in these songs. And she is a the same time helping to heal some vocunds of an era that is past and srone.-Jackson (Tenn.) Sun.

## KLAN-BELT PLAY SAID TO HAVE WON **PULITZER PRIZE**

#### Poetry, Novel, Biography Awards Also Rumored.

New York, May 2 .- [Special.] -- Four of the winners of Pulitzer prizesthose for the drama, poetry, the novel, and biography—have been selected, according to reports current today.

Although the awards have not yet been announced, well authenticated rumors gave the drama prize to Paul Green for is Negro tragedy, "In Ahraham's Josom," the novel prize to Louis Bromfeld to "barly Autumn," and the poetry award to Leonora Speyer, author of "Fiddler's Farewell."
The biography prize goed to Emory
Holloway for his life of Whitman.
According the report, the drama
award has been definitely decided

upon. "In Abraham's Potom," it is understood was recommended to the general committee on awards by the subcommittee on dramps no has been

The other awards, it is understood, if not definitely accepted, at least have been recommended by the respective subcommittees. Reversals of the subcommittee's judgments are rare in the history of the Pulitzer prizes, although not unknown.

"In Abraham's Bosom."-the story of a Negro crusader in the klan beltis the first long drama by its author, an instructor at the University of North Carolina.

Half a dozen short plays preceded it-many of them produced by the Carolina Playmakers, and by little theaters in various parts o fthe country. Mr. Green now has another long play running-"The Feld God," at the Greenwich Vilalge theater.

## Carolina High Schools

second literary contest in dited high schools of Nor lina has just come to a clos the announcement of the prize ers by Edwin D. Johnson, proor of English in Kittrell College. and chairman of the active commit-tee is charged to the contest. The contest this gear included two new prizes: the Max King prize of twenty-five dollars for the best one-act play; and the landes transhepard prize of twenty-five dollars for poetry. The Charlotte Hawkins Brown prize of twenty-five dollars was offered for a second time.

PRIZE WINNERS

The first prize of fifteen dollars no award; the second prize of tendedlars to 'The Call of Spring' by Miss Julia Love Stende Lee High School, Ashville, N. J. Honorable Mention: "At Twillian" by Inita Johnson, Stephen-Lee High School, "The Lost Fisherman" by Herman Bess, Wilson High, Wilson; "The Guitar Picker" by Robert W. Young, Stephen-Lee High School.

Short Stories

First Prize of ten dollars no award: second prizes of five dollars each (1) "The Impostor" by Miss Marian E. Bryan, West Street High School, New Bern, (2) "Her Tri-umphant Moment" by Miss Elizabeth L. Murray, Stephen-Lee High-School. (2) "Between Love and Duty" by Mr. Lonnie Moore, Hillside High School, Durham. Honorable Mention: "Driven From Home . . . .

ting forth a challenging claim for the BRA THWAITE POINTS SPIRITUALS. Everybody who keeps his eyes and

ers open to what is going on around him has felt in one way or another the awakening of interest during the last five or six years in the negro in America. Books by and about the negro, plays, opera, and dances. Call to mind "Porgy," an exquisite study of primitive blacks written by a vente man: "Nigrat Heaven," a riotus pic-ture of the New York black belt by another white man; the poignant poems of young Countee Cullen, a negro; Eugene O'Neill's daring play "All God's Chillun Got Wings," played by dark-skinned actors; the cur rent opera, "Deep River," on Broadway now, and the once popular "Charleston."

On account of prepudice or habit, southern people are apt to recognize the significance of such a movement more slowly than other parts of the country; but it would be wise for us to keep abreast of the times by giving a fair hearing to the newer books and magazines in this field.

The contribution of the negro to Third prizes of two dollars and lifty American music is so well recognized cents each to (1) "Watu, the Afro-American" by Miss Inita Johnson, Stephen-Lee High School, Asheville; tation. In a superior of the state of the st tation. In our opinion, the most valuable book of the last decade in connection with the negro is "The Book of American Negro Spirituals," edited by J. Weldon Johnson with musical arrangements by J. Rosamono Johnson and Lawrence Brown. Be yond all prejudice or controversy this is a valuable and significant collection

"The Book of American Negro Spirituals consists of sixty-one spiruals, words and music fully arrange d, and a fifty-page introduction set

spirituals as the folk-songs of a race This music is America's only folk dc. and up to this time, the fines listinctive contribution she has to of er the world," he states, and trace he fusion of the primitive African hythms with the melodies of Chrislanity which produced the negro

"In all authentic American negro early as, if not earlier than, nusic the rhythms may be divided o f the white man, and there oughly into two classes—rhythms cannat possibly be other than pa pased on the swinging of head and and parcel of the American a body, and rhythms based on the pat that Negro writers should not co ting of hands and feet. The rhythms fine themselves to so-called I of the Spirituals fall into the first themose, but should portray sic in the second class." This discently arrived Italian immigration of the editor's may shed some or among the first families. light on the problem of jazz.

volume lies in the songs themselves, of Negroes in the United many of which are universally familior among lowest; and that the many of which are universally famil-iar, "Swing Low Sweet Charlot," "All God's Chillun Got Wings," "Roll Jordan Roll," and "By an By" perhaps the best known, although it is hard to see why they should be preferred to "Go Down Moses" or "Deet River" or "Steal Away to Jesus" or a dozen more in the collection.

All three of the editors are negroes prominent on the lecture platform and musical stage. The versions here are the ones being used so much now formulated a title for the talk, for phonograph records and concerts by Paul Robeson and Brown and other negro concert singers.

We recommend this book to the of public-school music will do well to add it to their personal libraries.

## WAY TO N COR COMMENTERS

(By the Associated Negro Press) BOSTON Mass., April 7-Tha the artistic contribution of the black man in the United States began a class and the rhythms of secular mu-wherever found, whether among re ancestry goes back to the Mayflow However, the supreme value of the whether among the most culture sts unmistakably a double standard f literary criticism in the United States, where the black writer is concerned—these were some of the declarations made by Walton Stanley Braithwaite, net and Anthologist, before the Sturday Evening Quill Club, in its monthly meeting here on March 26th.

Mr. Brait wante explained belon the nearest that shaped the stance was "The Race"-In and out of :: In tendencies" The very cumbersomness of the title, he said, ing; it is especially invaluable to sturealms of Negro art. The Saturday dents of sociology, busic, folk-lore. Evening Quill Club is composed of In passing, we suggest that teachers younger Boston writers, some of whom have been heard of outside their city, among them being Georg Reginald Margetson, Clifford L. Miller, Helene Johonson, Dorothy West, Waring Suney, Florida 1 ley and Jones, Jr. R. gene Gordon is President. T Olub meets on the last Sets vening of each month at 558 Ma usetta Avenue.

American than my of the others of native binth Mr. Brait valte declared that his attempts discation of a double standard exact criticism, one for the white ter an done for the black. This indard he believes already exists, d is due in a large measure to lore dwriters restricting them lves to cocial themes. He advised take a hint from Alexander Duas in Frances, Alexander Poughn in Russia, and from Fannie urst, Octavus Rey Cohen and hers, in this country, and write of e wherever they find it, unconmed by racial barriers.

This doe snot mean," he said at the colored writer should igare the material in his own race ot at all. In the first place, the al artist cannot conceal his racial intecedents even if he wishes to do o, for these antecedents will unonsciously but inevitably bring to is work certain artistic influences. his cannot ind shoul dnot be avoid-But to say to any of you beuse of remote African ancestry, write only of those things identiied with your race or to Fannie arst because of Jewish blood, oul dbe a presumptious and a tangerous dictum. The artist must e restricted by racial barriers."

Asked whether the Negro should not confine his theme to his own ace because "he knew mor about It than he knows about any other," Mr. Braithwaite answered no. He questioned whether the Negro realy knows more about his race an he does about any other, and serted that even if this be true the black author, like all other authors, has an imagination to supply the deficiency. In answer to questions as to his opinion on the value of prize literary contests, he said at contests should serve primarily o teach the fledgling to use his is own resources. He added that very contests conducted by Negro dications and which demanded me except works dualing with Negro life were unwittingly creating the double literary standars

literature" in the United /State rather with the views of America Hughes, these two writers last year having debated the question in the New York nation.

### PRIZES AWARDED IN "OPPORTUNITY LITERARY AND MUSICAL CONTESTS AT DINNER AT 5th AVENUE RESTAUR

The third literary contest sponsored by Coportunity, the National Plays—First prize, Georgia Doug-Urban League magazine, Charles Slas Johnson, Washington; second Johnson, editor, culminated on Sat-third prize, divided between William urday, May 7, in the award dinner Jackson, Montclair, and Eulalie served at the 5th Avenue Restau-Spence. Honorable mention, Edrant, in 5th Avenue Building, 24th mond Randolph.

blage was present when Porfessor bonorable mention, Sidney Peterson, Brooklyn; Ruth E. Bowles, Cincinnati and John Matheus, Institute, West, Va.

Short Stories—First prize, divided between Eugene Gordon, Boston, and litzer prize winning, play; Harry Abraham's Bosom, this year's Full later prize winning play; Harry Hansen literary conto from the Monthly; Harry Work World, Mrs. Edilh Isaac of Theatre Arts Monthly; John Macy, who presided at last year's hinner, and Alain Leroy Locked reflector of City, and Emity May Harper, Nash-The New Negro.

sical numbers rendered by Mrs. Nell Hunter, dramatic soprano, of Durham, N. C., now studying singing in New York, and T. Henry Johnson, tenor, a graduate of the New England Conservatory, Boston.

This year's prizes were from Casper Holstein of New York City head of the Virgin Islands Association, who gave \$1,000 for that purpose. All of the prizes were from this fund except one special prize, a special Alexand-St. Louis.

The winners in the various classes were announced as follows:

street, at 6:30 p. m., when prize Personal Experience Sketches—winners in seven phases of literary Jones, Columbus, Ohio, and Idabelle and musical activity were announced Yeiser, Philadelphia; second prize, divided between Frank Horne, Brooklyn, and Nellie Bright, Philadelphia;

Brends Moryck, Washington.

Poetry-Special Alexander Push- of the entire membership. kin prize-\$100, to Arna Bontemps of New York.

Little Rock, 2nd prize, composition alty dance; Mr. Diekson, tenor solo; for two to six instruments; Hall H. Coley, piano solo. Johnson, vocal compositions for solo ladess. Ala., for plano composition in smaller form; J. Bruce, arrangeent of Negro Spirtmals

#### Personnel of Judges

The judges, in the different sections for this year were:

Poetry-Joseph Auslander, William Stanley Braithwaite, Carl Sandburg, Robert T. Kerlin, Maxwell Boden, eim, Ridgley Torrence and Countee

Plays-Paul Green, Lula Vollmer, Edith R. Isaacs and Paul Robeson.

Essays-Henry Goddard Leach, Benjamin Brawley and Christopher

Morley William Grant Still, Olga Semaroff and Daniel Gregory Mason. Mary White Ovington, Eugene Kinckle Jones and L. Hollingsworth

Stretches—
The contest for prizes amounting to \$1,000 offered by Rodman Wanamaker, of Philadelphia Wood.

Short Stories-Theodore Dreiser, and Harry Hansen.

Music Stady Club. Entertains New York Tuskegee Association

the New York Tuskegee Associa-

Brown; second prize, Helene John- who had charge of the program com John Wanamaker Store, Philadelphia. er Pushkin poetry prize of \$100; son; third prize, Jonathan H. Brook, mittee. She presented the following and special short story awards given of Lexington, Mass., and fourth members of the Music Study Club. by George W. Buckner, of prize, Helene Johnson of Boston, Miss Bessie Jackson, vocal solo; Music-Hall Johnson, New York, pretation of the Charleston and first prize for composition for two Black Bottom; Miss Berstein, vocal to six instruments; Florence Price, solo; Miss Ethel Goodberry, speci-

The Tuskegee Association showed and chorus; Andrades Lindsay, its appreciation of the program by Brooklyn, and Tourgee DuBose, Talits enthusiastic and vociferous apits enthusiastic and vociferous ap-plause, which was responsible for more than one encore. Refreshments were served by Mrs. Nellie C. Marshall and Mrs. Maggie Smith, both

ormer office holders of the club. Mrs. Gertrude Lawson played dance music which was highly enjoyed by

The officers of the club are: Loui. D. Alston, president; Mrs. Carrie Grobs, vice-president; Dr. J. D. Jarman, secretary: Roland Wheatle, assistane secretary; L. W. Alexander, treasurer, Miss Louise Terry, chaplain; Albert Bouman, sergaent-at-

#### **NEW YORK** HERALD MAY 1 2 198

#### Contest of Negro Music Writers to End June

#### Wanamaker Awards Totaling \$1,000 Offered in 5 Classes;

of Philadelphia, to Negro composers for music in five classifications closes William aDniel Steele, Fric, Wal June 1. The offer was made through ronl. Zona Gale, Irita Van Doren the Robert Curtis Ogden Association of the Philadelphia Wanamaker store, an organization of its Negro employees, named ofter the late philanthropist and partner of John Wanamaker, Robert Curtis Ogden. The National Association of Negro Musicians, Inc., is cooperating in the contest.

Five prizes—\$100, \$50, \$25, 15 and \$10—are offered in each of five designated classes: a "Hymn of Freedom" for chorus of four or more parts, with or without accompaniments; a love song for voice or solo instrument with accompaniment; a lullaby, which may

ond prize, divided between Eugene Gordon and John P. Davis.

The Arts Monthly; John Macy, who presided at last year salinner, and Alain Leroy Lock effect of the New Negro.

A feature of the dinner were mulical numbers rendered by Mrs. Nell Hunter, dramatic soprano, of Durtam, N. C., now studying singing in New York, and T. Henry Johnson, eaor, a graduate of the New England Conservatory, Boston.

Ond prize, divided between Eugene Gordon and John P. Davis.

Buckner Awards for Conspicuous the New York Tuskegee Association of a spiritual, and an old tune with new harmonization or a new work, for solo voice or instrument with New York Tuskegee Association of a spiritual, and an old tune with new harmonization or a new work, for solo voice or instrument with New York Tuskegee Association of a spiritual, and an old tune with new harmonization or a new work, for solo voice or instrument with New York Tuskegee Association of a spiritual, and an old tune with new harmonization or a new work, for solo voice or instrument with New York Tuskegee Association of a spiritual, and an old tune with new harmonization or a new work, for solo voice or instrument with New York in a president in the New York and prize, divided between Frank in the New York and Thurse and Entire the New York and Instrument with New York Tuskegee Association or an election of a spiritual, and an old tune with new harmonization or a new work, for solo voice or solo instrument with New York Tuskegee Association of a promotive or solo voice or solo instrument with New York Tuskegee Association of a promotive or solo voice or solo instrument with New York Tuskegee Association of the inthe New York Tuskegee Association of a promotive or solo voice or solo instrument with New York Tuskegee Association of a promotive or solo voice or solo instrument with New York Tuskegee Association of a promotive or solo voice or solo instrument.

by the genial president, in are assured of the undivided support ciation not later than midnight of June 1. Winners will be announced at Poetry—Special Alexander Pushkin prize—\$100, to Arna Bontemps of
New York.

The Casper Holstein prizes in
poetry were awarded first to Sterling

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The Casper Holstein prizes in
The Casper Holstein priz Music, Poetry and Art - 1927

## Poetry and Eloquence of The Negro Preacher

Vivid Dramatization of Religion Characterized the

Sermons of the Old-Time Colored Parson And God sold: Go down, Death

GOD'S TROMBONES. By James
Weldon Johnson. 56 pp. New
York: The Viking Press. \$2.50.
MY SPIRITUALS. By Hog. A.
Jessye. 81 pp. New York: Robbine-Engel, Inc. \$2.

March Down

on This Page Ar From Woodcuts

by Millar for My Spirituals.

Straight on down he came It is this constantly vivid dr

ound in the negro sermon, and taxy well believe that the off-the

very exectnose, a quite l

y were all exterated

, and hive A. Jemye's tunts'' should prove a wel-ion. Miss Jessye collected risi in and about Coffey's
and to those readers
as who quanties the autiof spirituals gathered for hern a source the points Caneas was the nearest ref runaway slave. It was withern portion of Kansas, w. that many negro familially, that many negro familie it always large ones settle they brought with them the lous fervor and their spiritus a matches of folk melody has a popularized during the layears that there is nothing not said about them. Suring hits as:

whar so' gwine mourmah,'
whar you gwine I say!
ne down to de ribber of Jerdo
to wash my sins away.
I'm gwine is march down
oh down,
I'm gwine is march down
ardon;

but reiterations of spiritus at have been sung before. You hear axcellent singers (especial roup of singers) deliver the situals with all the gusto, the situals, the shouting, the standard fervor that are implicit music and words to a thrilling erience. It is in these sungs the religious negro finds his emusic outlet. Man Jessye's bootsing sixteen spirituals that, as this writer knows, have not published before. They rungstoned the control of published before. gnomen!) in "My S



Wanamaker Prizes for Negro Music To Be Awarded

The award of \$1,000 in cash prizes offered by Mr. Rodman Wanamaker, of Philadelphia, for the best compositions by Negro composers will be made officially and the names of prize winners announced at the annual convention of the National Association of Negro Musicians, Inc., to be held at St. Louis August 20 to 26 inclusive.

The contest aroused great interest among Negro composers of the country, as more than 260 compositions were submitted and virtually every state in the Union was represented. The judges held their meeting in the Wanamaker store, Philadelphia, in June, when the successful compositions were selected. although the names of the winning composers are not yet known even to the judges. The judges were Henry T. Burleigh, the famous Negro composer and singer; Charles M. Courboin, official organist of the Wanamaker store in Philadelphia; Carl Diton, president of the National Association of Negro Musicians, Inc.; Samuel L. Laciar, music editor of "The Philadelphia Public Leger," and Clarence Cameron White. head of the department of music of the Institute of West Virginia,

> INDIANAPOLIS. IND. SEP 3 1927

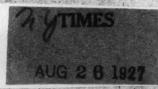
#### YOUNG NEGRO ARTIST WILL STUDY IN PARIS

Hale Woodruff, 26-year-old Negro artist of Indianapolis, will sail today for Europe and will spend the next two years studying in Paris, according to word received from New York last

Mr. Woodruff left Indianapolis for New York two weeks ago. Recently a group of his paintings were exhibited in the art department of the Pettle Dry Goods Company. He has wor several awards in recognition of his

Coming here from Nashville, Tenn. seven years ago, he obtained employment as a janitor in the colored Y. M. C. A. He gradually rose through various offices in the organization until he was made membership secretary. Meanwhile, he was a student at the John Herron art school and studied under William Forsyth. He left the school two years ago and since has been devoting his time to work at the Y. M. C. A. and painting in his spare moments. He is the sole support of his aged mother, Mrs. Gussie Woodruft of Los Angeles, Cal.

Mr. Woodruff's studies in Paris were made possible through the financia support of friends. A group of Indianapolis colored people and Herman Lieber, art patron, are assisting the young artist. Otto Kahn of New York has given him an allowance of \$250 ; year during his stay abroad. In Paris he will be under the guidance of Henry O. Tanner, Negro artist who has gained recognition abroad.



Prizes Awarded Negro Composers.

The winners of awards totaling \$1,000 offered by Rodman Wanamaker for the best musical compositions by negro composers were announced yesterday at the annual convention of the National Association of Negro Musicians in session this week in St. Louis. More than 260 compositions in every field of music were submitted. The prizes were offered through the Robert Curtis Ogden Association of the John Wanamaker store in Philadelphia.

The successful contestants are Willington Adams, 1,000 Euclid Street, N. W., Washington, D. C.; Frank Tizol, 116 East 116th Street, New York; Harry E. Rush, 1,810 South Twentieth Street, Philadel-phia; Fred M. Bryan, 156 Lefferts Place, Brooklyn; Hinton Jones, 707 St. Nicholas Avenue, New York; St. Nicholas Avenue, New York; Wesley Howard, Howard University, Washington, D. C.; Maude Odelte Bonner, Roxbury, Mass.; J. Howard Brown, Kansas City, Kan.; Richard Oliver, Des Moines, Iowa; Fred D. Griffin, 1,632 Bainbridge Street, Philadelphia; Mrs. C. B. Cooley, Roxbury, Mass.; Oscar Howard, 124 North Fifty-third Street, Philadelphia; John A. Gray, Los Angeles, Cal., and George Duckett, 151 North Fifty-ninth Street, Philadelphia.

## COMMENTS ON

Observation Shows That They Have Place In The Theatre

(Continued from last week) It is his opinion that straightforward enticism of the Negro's efforts will be one or the Orgest factors in making him extend his best talents The sympathising attitude Co

was evidenced in the case of Bert. Williams and Morro Neurose in past years raised a false standard in the minds of the colored folks attempting to do sometimes worth while and at the same time created a detrimental impression in the minds of the public.

#### Williams Pitied

Williams, it is a fact, was lauded for things that were more or less trivial or mediocre simply because he was black-skinned and therefore was pitied on the grounds that he was of an oppressed race, making h necessary for him to fight a stiff battle to raise himself a few notches above the mob of his fellows. Hence, Williams was not given the same test as were his white contemporar-

It is Bledsoe's contention that had Williams been dealt with a little more severely he would have extended himself more and might have developed into an even greater performer than he was at the time of his

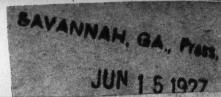
Since Williams' time there have developed some much greater Negro comedians, for they come from a race that is specially well equipped with a sense of humor and an ability to reflect it.

But the urge is above that now. It is toward greatness in a dramatic

#### First Barriers Down

The first barriers are down, for no longer is a Negro's appearance on the stage expected to be accompanied by slouching shuffle and a grotesque drawl, any more than it is necessary to exhibit every German as a fellow

be seen, however. He is at present being given a chance to demonstrate. And the most productive field for quick results is open to him, the stage.



NEGRO SINGERS WIN LONDON.

THE negro singers of the United States are conquering new worlds, according to advices sent out from London. The great capital is said to be welcoming these darkskinned musicians as readily as New York and other centers have.

We are advised that in London many of these colored orchestras having regular theater engagements are working long hours overtime in the cabarets and at private per-

The popularity of the negro dancers is attributed to their sprightliness the pep they put into their steps, and the singers are in demand because of their originality, their barbaric enthusiasm and the amusement they themselves seem to gain by amusing others.

The "Blackbirds," an all-American negro troupe, going from Paris to London several months ago, caught on at once and has been filling the house at every performance. The Prince of Wales has heard their negro melodies more than a dozen times.

Taking advantage of the craze for jazz as dished out by real negro artists, English managers have started three traveling companies on the road who are playing the London suburbs and the provinces.

Down here in the South we know that the negro is a natural musician. He very readily learns to play almost any instrument and he seems to come by his knowledge of sharps and and flats more readily than do the white

If negro musicians have captured London with a beer pouch, a trick derby hat and England, it is not surprising, because and a stubby brush of chin whiskers, that is what they have done for New York What the Negro can do remains to and other big American centers.

THE NEGRO'S CULTURAL CHIEVEMENTS

Wirginian-Filot:

L. Menoken's most recent out"The Negro and His Misleaders,"
illed forth a response that should

It may be a surprise to readers of he Virginian-Pilot that Mr. Mencken's criticisms should be received with apval by thoughtful Negro people. While they do not agree with all that is said, they appreciate Mr. Mencken and the point of his remarks. In reonse to the first fulmination on raal matters, W. E. B. DuBois writes in the October "Crisis:"

There is no question of H. L. Mencken's attitude toward Negroes. It is calmly and judiciously fair. He neither loves nor hates them. He has a predilection for men.

And on the article first mentioned,

The Norfolk Journal and Guide," aking editorially, reflects a point of view that would be found through conversation many others.

Editor Mencken's criticisms in the main are true. He administers us the sort of serum needed to prevent our lulling into a state of complacency induced by the effervescence from the increasing appearance in public print of sentimentally spiked treatments of our "great progress." We shall not grow up as a race until we have divorced ourselves of these retarding archaisms which he pointedly observes among us.

While this attitude is very wholeome coming from leaders of Negro thought, it may be well for those less familiar with the cultural achievements of the Negroes to take note of some accomplishments overlooked by Mr. Mencken in his efforts toward making a striking article. A quotation from the editorial of Dr. DuBois, cited above, brightens up a picture which, if left to the sketch of the Baltimore critic, might appear gloomy.

In music, Nathaniel Dett has given the Negro spiritual another form and Harry Burleigh has done more than reproduce it. W. C. Handy is father of the "Blues." Coleridge Taylor, if we may be permitted a journey overseas, stands manifestly the great creative artist with his 'Bamboula" and "Take Nabanju;" and there is Roland Hayes—is he not an artist? There may, of be difference of opinion bout Negro poets, but in our opin-on Paul Laurance Dunbar, Claude McKay, Countee Cullen and Langston Hughes stand far above "sec-ond rate." We are inclined, too, to think Chestnutt's novels are far above the level of "white hacks." ean Toomer's work will not soon be forgotten and Booker T. Washington's "Up from Slavery" is no

ordinary biography. Jessie Fauset and Eric Walrond deserve notice. Finally we have H. O. Tanner. On the whole, then, despite a

stimulating critic's opinion, we Negroes are well satisfied with our renaissance. And we have not yet

The names of W. E. B. DuBois and James Weldon Johnson, of course, should be added to those mentioned. The man selected to write on "Georgia" in "These United States" has received wide recognition for "The Souls of Black Folks" and "Dark Waters." Take that for what it suggests. It would seem that the outlook is not as gloomy as some would think.

There is one statement in Mencken's concession that might lead to some misunderstanding.

I had forgot Prof. R. Nathaniel Dett, of the great Afro-American house of learning at Hampton, Va. I should have remembered Dr. Dett's anthem, "Listen to the Lambs," a genuinely original and moving piece of work. He has some other anthems and motets, but that, I think, is his best. It is dated 1914.

I had occasion early in the summer to gather together some of the work of Dett for exhibition before our minister's conference to which he gave a series of lectures on church music. It was a surprise to me, as no doubt it would be to Mr. Mencken, to learn of the number and quality of compositions and editorial work of our local artist. Most of us hear the "Juba Dance" and think of it as the "Juba Dance" without thinking of the composer. Or if we know that it is the work of R. Nathaniel Dett, never think of the composer as R. Nathaniel Dett, Negro, from Hampton Institute, Va. Whether "Listen to the Lambs" is bet-ter than "Don't Be Weary Traveler" or his more recent "O Hear the Lambs a-Crying" is largely a matter of opinion. We should recognize the fact that Dr. Dett dld not stop his creative work, as the article might imply, but that since 1914 he has continued to produce compositions of wide recognition-and carry a full schedule of classes, train glee club and choir and take an occasional tour on the concert stage.

For those interested in the work of Dr. Dett, an examination into the variety of his creations would be worth while. For visitors to say, as they have, that Dr. Dett is more appreciated in Europe than he is in America, would seem to reflect upon our appreciation of local talent. That, however, is an-other story. I wished merely to point out the fact that the one who pro-duced this "genuinely moving and original piece of work" has produced 15 choruses, four piano compositions, 8 folk songs for solo voices, 7 art songs for solo voices and a variety of other arrangements in addition to editing "The Religious Folk Bongs of the American Negro" (a book of 250 pages), most of them since the work "dated 1914."

FRANK C. FOSTER.

Tampton Institute. Hampton, Va.



ENCE? WHY? HOW?

"Blind" Boone, famous negro musician, is dead.
Uneducated in music, he was a composer of music; without training in instrumentation, he was a manist of rare skilled artistry; blind, he could not see beauty, but he could hear

t and he found life marvelously beautiful.

How to account for intuitive knowledge of musical tech-ique, for instinctive mastery of musical devices by one shally untutored in the manipulation of musical devices?

"Genius," we say, but how to account for genius?
Psychologists and pseudo-psychologists will dissertate reightily on the subject, but what profiteth otherwise than in stimulation of ratiocination?

Why are some rare characters, as ignorant almost as Paddy's pig," natural mathematicians capable of solving, intantly and without manual resort, abstract problems in nathematics but are utterly incapable of telling how they

Why are some men "natural mechanics," others "natural rators," others "natural traders," etc.?

Marvelous thing, the human mind-mysterious, mysti-Tying.

What is it?

The "riddle of the universe" will have been solved when nat question validly is answered.

TENRY MENCKEN has been appraising, in the last I few weeks, the artistic achievement of the Negro in America. "Not so much," is the substance of Mr. Mencken's verdict. The task of setting down to a pennyweight the ponderability of an individual contribution is difficult enough and a complete survey of the trophy room of a race falls beyond the powers of any critic. Naturally enough Mr. Mencken has overlooked a certain number of nation events.

Once, at the home of a Broadway star, we played the game of twenty questions and with the aid of only a small proportion of my allotment I narrowed the field down to the fact that the unknown person was living, American, and a practitioner in the arts. There I bogged for they said "No" when I mentioned literature, music, the graphic arts, and oratory. "There are no other arts," I pleaded and gave up, which earned me the lifelong enmity of my hostess.

"I suppose," she said with bitterness, "you never heard of the art of acting?" And to my amazement and indignation Walter Hampden turned out to be the name I was supposed to guess. 11-19-27

There was some justification for my failure to remember, but if one forgets that actors may be artists the fault lies partly with the players. They have thrown the word about with such indiscrimination that the definition of "artist" has been reduced to "everybody on a vaudeville bill

However, they also serve who interpret, and Mr. Mencken errs when he omits from his catalogue the name of any Negro singer, orator, dancer, or actor. Surely there are half a dozen Negro concert performers who should be called "artist" even in a community chary in the use of the word. Probably Mr. Mencken is right when he says that at the moment there is no Negro composer, novelist, painter, or poet deserving the first rank. But Roland Hayes may not be brushed aside, nor Paul Robeson, nor Taylor Gordon. Indeed I would not limit my list to those who appear with serious intent in concert halls. One must look to the cabarets and varieties. If Raquel Meller is an artist then so are Clara Smith and Ethel Waters. And not to stress the point unduly "St. Louis Blues" is a ballad infinitely finer than anything which the Spanish woman ever consented to sing. "Feeling tomorrow just like I feel today" is a line worthy of any contralto's sob. And if monologists belong among the Lord's annointed I would like to put the late

Charlie Case within the Hall of Fine.

But I am not competent to make any complete list of notable Negroes engaged in various interpretive arts. I would like to beg the question by a few degrees and discuss the artistic potentialities of the Negro in the mass rather than pick out certain individuals. History will not record the names of thousands of brown men and women in choirs, cabarets, and music halls. That they are all geniuses born to bawl unheard I do not say. My point is merely that the average aptitude of the Negro for musical interpretatiog far transcends that of the white. There used to be a Men

ing among vaudeville patrons that no Negro act was ever wholly bad. Into any dark-skinned throng you may toss a piano or a banjo and be sure that there will be one to catch it and give you music. And in Harlem when the nights are not too white there will be spontaneous and amateur dancing of a sort to ravish the eye of any sculptor or painter.

There could be, perhaps there is, a Negro advance toward beauty conducted without the help of any very conspicuous leaders. Perhaps they charge like well ordered cavalry, huddled, knee to knee, all in a cluster. Not all the bluesey ballads which sweep the country now are African in origin. Henry Mencken has pointed out that the best of current mammy songs are composed by Jews. Still there was a Cole and a Johnson before the Gershwins and Berlins and surely the Negro has a right to take to his heart the continuous compliment of imitation which is tendered to him in popular music.

Mr. Mencken did not take up the difficulties which afflict the Negro artist. I do not speak of obvious and to some extent superficial things. When Hayes sang last in

Detroit the house was thronged with carriage trade. Enraptured by his singing the audiences called ceaselessly for encores. Everybody applauded madly and a few whistled. But when the lights were down this man hailed by the multitude as a great artist found that his own coach must be a pumpkin shell. The Nordics of Michigan were wholly willing to tingle spinally while a Negro sang, but letting him into any hotel was something else again. I have never understood why it was supposed to be a casual thing to give a man some small piece of your immortal soul and terribly intimate to sit in the same dining room. But factors such as these, though monstrous, constitute no more than an annoyance in the pathway of the Negro artist. You cannot kill a talent by sowing it with salt.

Every now and then some Sunday magazine section blight him with, "There, there." digs out the story of the possibility of shaking down bridges and great buildings by some insistent vibration upon the violin. Whether mortar is actually so susceptible something of a furore at the luncheon when he referred to to music I do not profess to know but I have seen the whole edifice of white superiority totter when Roland Hayes sang "The Crucifixion."

The Negro musician escapes one reproach which dogs his brother novelist or poet. "This," the critic is fond of saying, "may be excellent propaganda but for that very reason it can't be art." To get enmeshed in the debate about the function of art and propaganda would be unfortunate. For my readers I mean. I merely want to make mild protest against the manner in which the Negro is often cut down by both the direct and richochet fire reviewers. When Countee Cullen puts into a poem the bitterness belonging to anyone who lives within a walled city, critics are likely to say that they wish the young man were less race conscious. It will be remarked that lyric fervor and a passion for reform team up indifferently. But there are times when Cullen changes his note and speaks of flowers wholly white and clouds and brooks and possibly a few trees. And when this happens he finds himself attacked upon a new flank and now the charge is that he has con-thrice the face value of a ticket can comfort himself with fused himself with Keats and Shelley and would do well to the thought that it is against the law. draw his themes from subjects more peculiarly Negroid. Allow a critic two assorted damns and he can handcuff any

Mr. Mencken and many others feel that the Negro has had rather more than just treatment from the commentators. It was George Jean Nathan, as I remember, who voiced the theory that Bert Williams had been puffed far beyond his deserts as a stage comedian because he was a "colored man." I agree, but it is careless to assume there is any tonic quality in praise bestowed with condescension. The most punishing blow in the quiver of the critic is not the right hook to the jaw. It is the pat upon the head. Writers knocked down by reviewers have been known to rise again before the count of ten, but what can a man do if he is met by the comment, "Why that's really very good for a Negro." Most certainly the darker artists have not for critical opinions padded like gloves in training camp. Indeed I believe that they will and should welcome

minstrel.

Mr. Mencken's articles because he has said in effect that he purposes to be no more kind to Negro authors than to any others. Some of our book sections have carried Jim Crow cars. Jim Crow remains Jim Crow even when the seats are plush and velvet. Almost I would be ready to depart in peace upon that morning when a musical critic writes, "Roland Hayes, the tenor," and not, as is the unbroken custom, "Roland Hayes, the Negro tenor."

It may be that artistic stature of the Negro is somewhat less than Henry Mencken has a right to expect but if this is so it should not be laid to natural perversity. He will grow faster when people cease to smile, and stoop, and

"Gene Tunney," says a United Press dispatch, "created the 'indefftigability' of Getz."

Apparently the jaw which Dempsey failed to shatter may yet be cracked by some polysyllable in fighting trim.

It seems to me that the reputation of Warren Gamaliel Harding suffers greatly at the hands of Nan Britton in "The President's Daughter." And to my mind the incident weighing most heavily against him concerns an evening upon which he offered to go out into the streets of New York and procure for Miss Britton a bottle of champagne. Mr. Harding was at this time the Republican nominee for President of the United States. But this is not the limit of his shame. Miss Britton reports that he came back after several hours and confessed that he could not get it.

New York baseball reporters in Pittsburgh were shocked by the fact that the city has no ordinance to prevent speculators from charging exorbitant prices. Here w do things much better. The New Yorker who pays twice of

\*

HEYWOOD BROUN

## musicians of that day, in giving minstrel performances on the lines be-

His Idea for Novel Entertainmen from Colored Statesman.

By JOSEPH W. FRANKEL.

JOW that it seems to be a foregone conclusion that the passing of negro minstrelsy is imminent enough to sound its death knell, it may be of interest to learn something entertainment, which has sur- originated negro minstrelsy, vived for three quarters of a which afterward became so popular.

was the founder of negro minstrelsy; he did not actually christy's Minstrels," which disbanded originate it but was the first to after eight years of continued success ntroduce the negro character o the stage in America and England. He was born in Ken- burn cork comedians who introduced nation of an old darky, in which e introduced a song, the refrain of

Eb'ry time I wheel about I jump Jim "Nigger Singers"

While in Louisville, Rice had beenly watched the antics of an old negro who was employed in a stable yard by a man named Crow. He had taken his master's name, calling himself Jim Crow and was continually crooning a welrd, quaint sort of tune while rocking his deformed body to and fro. From that source Rice got the Jim Crow refrain—the doggerel verses he used were of his own invention—the

"Jim Crow" Rice Got the characterization of the old was accepted as a unique add in New York and he died here in 160.

> Open Show In Billiard Room

"The Virginia Minstrels," comprising horse wagon, giving their "nigger" Billy Whitlock, banjo; Dan Decatur, show in dining rooms of country hoviolin; Frank Brower, bones and dancer, and Dick Pelham, tambourine, five cents) for grown-ups and nine about the birth of this form of able to credit this quartet with having songs were very popular: Dan Emmet composed an the songs

From authentic accounts, Among the biggest hits were "Old Dan Tucker," "Boatman's Dance," "Early in the Mornin'," "Walk Jaw Bone" and "Dinah." Emmet passed away in 1904.

Christy died in 1862 from injuries no received by accidentally falling out of a window. It was his little band of ucky in 1808 and his first engage-nent was at the then Columbia The-tre, Cincinnati, in 1828, where his "Willie We Have Missed You," "Old re, Cincinnati, in the control of an imper-Kentucky Home" and "Come Where My Love Lies Dreaming." Like many another rare genius, Foster died in Crow,

Wheel about un turn about un do just

More."

age of 87 he wrote his first successful song, "Hard Times Come Again No More."

tumes, patent leather shoes and "biled shirts" in those days. They were shirts" in those days. They were plain downright "niggers" who gave "Tambo" and Dick Allyne as "Bones"? a "nigger show" worth while—each Jim Hanna did "Old Bob Ridley" and man played an instrument, usually banjo, two fiddles, tambourine, bones,

low Richmond.

Who remembers R. Jean Buckley's

Minstrels when they left Baltimore

and played all the little towns through

Willie Redman, then a boy of twelve years, did "Young Bob Ridley." Jim

Hanna was a "coon" of the first water; Willie Redman was picked ar by Buckley in Washington, D. C. He was with the company until they

reached Richmond, Va. There they

disbanded and sought other fields.

Redman developed into the repowned Billy Emerson. What became of Jim

Hanna and Dick Allyne is not known.

Buckley remained in Richmond, where

he engaged in show business up to his death, more than thirty years ago During the war Buckley used to

make weekly visits down the lines to

No Mother Now; I'm Weeping). Jim and Dod Liddick, Doc Mason and Orie

After rise of the curtain the middle

man would recite these lines:
"Now we have tuned the banjo, the

fiddle and the bones, Let them bring forth their musical

To show the white folk here tonight

The darkies have music as well as the

"We will commence the first part with an instrumental overthre." Then

"De ribber am up, de channel am

De wind blows steady an' strong,

At de splash ob de oars so merry we

Ole Dinah's away down out in de

Oh! Ho! Ho! Ho!

De ribber am up, de channel am deep, De wind blows steady an' strong;

At de splash ab de oars so merry we

As we move de ale boat along.

Down de ribber, down de ribber,

Down de O-hi-o.

Down de ribber, down de ribber,

Down de O-hi-o.

A-gittin' de hoecake dane,

would follow the opening chorus:

As we row de ole boat along."

Telto were among them.

tones,

white."

triange and jawbones.
Old Joe" Sweeney and his brothers, Sam and Dick, traveled from town (In 1842 four men calling themselves to town through the South in a twoappeared for a benefit performance at pence (twelve and one-half cents) for The Branch, a Bowery billiard room. children and "niggers." These broth-So successful were these entertainers ers, with their banjo, fiddle, bones and that the following year, at the Chat-songs, were welcome visitors everyham Theatre here, they gave the en-where and they enjoyed great pros-tire show, and it is therefore reason-perity. The following refrains and

Gwine on down to Lynchburg town For to carry my terbacco down dar.

"Oh, nigger look a here, Oh, nigger, look a whar, Look way over yonder, Dar you see de old gray goose Smilin' at de gander."

Railroad done and cars on de track Take a nigger 'way and never bring him back.

Workin' on a railroad, two dollars

Johnny come pickin' on de banjo."

"Walk in, walk in, I say,

Walk into de purlor and hear de banjo play;

Walk into de parlor for to hear de banjo ring; .
And watch de nigger's fingers a pick-

in' at de string."

The Sweeneys were raised in Lynchborg, Va., and "Old Joe" was said to be the originator of the banjo. He died just before the Civil War. Dick and Sam lived through the war, attached to Gen. Jeb Stuart's cavalry, and were exempt from actice service except when in Winter quarters, when they were engaged every night, assisted by George Lyman, Prof. Dick Hughes, Frank Myering, Boots Allen and other celebrated "nigger singers"

Boston Troupe Went to Europe

Contrary to the prevailing impression, the original Christy's Minstrels never visited England. The first troupe to play there was called "The Ethiopian Scrennders," originally organized in Boston. There were only ive members all told and they ap-

Going Back Seventy-tive Years to the Beginning of "Nigger Singers" and Their Favorite Songs.

peared at St. James Hall, London, in 1846; so cordial was their reception and so popular became the performers that by special command they appeared before Her Majesty Queen Vic-

In 1857 John Raynor, who at one time was a member of the original Christy's Minstrels, in conjunction with a man named Pearce, took a troupe of ten members to England They styled themselves "The Original Christy's Minstrels" and appeared at the Surry Theatre, London; afterward called Charing Cross. They remained help the boys in entertaining the poor "Rebs" in their Winter quarters. Dick Smith, Tim Morris, Charlie White, Tip Smith (the author of "I've in England two years, when Pearce died and the company disbanded. George Washington Moore (of Moore & Burgess fame), familiarly called Pony Moore, succeeded Pearce when the company reorganized. Crocker, Ritter and Hamilton of Pearce & Raynor's company joined forces with Frederick Burgess and started a new troupe, calling it "Court Minstrels,"

Gladstone was among the regular etrons of the "Court Minstrels," and so was Thackeray, who was moved to say, "I heard a humorous balladist not long since, a minstrel who per-formed a negro ballad that I confess moistened these spectacles in a most unexpected manner. I have gazed at thousands of tragedy queens dying on the stage and expiring in appropriate the stage and expiring in appropriate blank verse and I never wanted to wipe my glasses—they have looked up, be it said, at many score of clergymen without being dimmed, and behold a vagabond with corked face and banjo sings a little song, strikes a mild note which sets my heart thrilling with happy pity."

troupe, calling it "Court Minstrels," appearing in the first part attired in the court costumes of George TV.

'Among the favorite somes rendered by this troupe were "Nellie Bly," "Lucy Long," "Beautiful Star," "Oh! Susanna," "Poor Old Joe," "Linda's Gone to Baltimore" and "Way Down Upon the Swanee River."

"De ribber am up an' shinin' like gold In de rays ob de mornin' sun;

## terary Art and Expression Award Goes to Washington Girl

The prizes in art and expression vere awarded by Crisis Magazine through the generosit of Mrs. Amy E. Spingaro with the productor of the N AA C. P., and other donors, Friday night at the Civic Club of New York, 18 Had Touch street.

The prize winners who received

the awards were as follows:

Literary art and expression, first prize, \$200, won by Miss Marita O.

prize, \$200, won by Miss Marita O. Bonner, Washington, D. C.; second prize, \$100, Miss Brenda Ray Moryck, Washington, D. C.; third prize, \$50, Miss Eulalie Spence, New York City.

Prizes in poetry, fiered by Program and Literature Department of the Empire State Federation of Women's Clubs through Mrs. A. W. Hunton (\$100), and Mr. Carl, Brandt (\$120).

First Prize, \$10, Miss Mas dowdery, Philadelphia; second prize, \$50, Edward Silvera, Lincoln, Pa.; third

prize, \$25, Miss Ethel M. Caution. New York City.

Prizes for magazine covers, offer-

ed by Mrs. Spingarn:

First prize, \$150, Miss Vivian S. Schuyler, New York City; second prize, \$75, Roscoe C. Wright, Roxbury, Mass.; third prize, \$25, Cornelius W. Johnson, Chicago; fourth prize, \$10, Allan R. Fréelon, Philadelphia.

Prizes for songs, offered by Mrs. E. R. Mathews:

First prize, \$100, Miss Edna Rosalyne Heard, California; second prize, \$25, Miss Jeannette L. Nor-man, New York City.

Birmingham, Ala., Age-

#### DEC 281927 FOLK LORE EXPERT TO DISCUSS NEGRO

Southern Traditions And Uncle Remus Will Also Be Studied

A. C. Craven, noted story teller and student of Southern folk lore, will tell Uncle Remus stories and make an address on "Uncle Remus no Southern Negro Folk Lore," a Public Library at 8 p.m. Wedn The program is supplementary series planned by the librar for Wednesday nights.

### ROLAND HAYES TO BEGIN MEMORIAL SCHOOL IN TRIBUTE TO HIS MOTHER

Celebrated Tenor Purchases 600 Acres of Land in Georgia For Site Of School To Commemorate The Virtues Of His Deceased Mother, Mrs. Hayes

BOSTON, Mass., April : 6-Six undred acres of land nour Calhoun, la., has been purchased by Ro-Ga., has been purchased by Roland Hayes, celebrated tennor, and will be used as the site of a memorial school in tribute to his mother. Mr. Hayes was born in Calhoun. When he came to Boston to study his mother than with nim. In the struggles incident to his carlier vocal training bress Hayest for iffed him with rare devotion and suderstanding and provided him with that background of sevenity and

derstanding and provided aim with that background of serenity and peace necessary to the intensive study he set imbelt.

And since Mrs. Have passed on several years ago, it has been Mr. Hayes' conclusion that no more suitable expression of his gratitude could be made than the foundation of a school which would become a several peace inspiration and talent nter where inspiration and talent and ambition in his own people, as well as any of the white race which chose to come to it, might be guid-ed and fostered and ultimately provided with a means of giving back to the world service in the arts.

"I do not aim at impressiveness in the building or equipment." Mr. Hayes said to an interviewer: "all hat must be secondary to the standard of instruction provided. Noth-ing will be done in a hurry. I have a great ideal, one worthy of the woman whose beautiful character has constantly inspired me in my own work and now bids me pass a-long to others something of its beauy and the opportunity it envisoned. But I think the ideal must ind expression slowly. I want to build something as enduring as her great gifts to me."

NEW BOOK OF FORTY EGRO SPIRITUALS book of forty Nagro is soon to essue by dore Presser Communy

ab, Negro Singers an to Invade Paris

Paris. Feb. 5.—(INS.)—Paris will be invaded by Arab and Negro singers during the year of 1927, desording to promises made by theatrical and musical managers. Ben Said Bouzion, a young Algerian who has been studying music seriously for the past year, is expected to sing at the Opera Comique within a short time. Not a few among the North African tribes, particlarly among the Kabyles in the mountains, have extraordinarily beautiful voices. A certain Beni Mahieddine, a tenor, is expected to make a great hit when he sings in Paris this winter.

## **NOTED TEACHER OFFERS TWO**

London, England, April 8.-Louis

London, England, April 8.—Louis Drysdale, a teacher of voice culture and musician of renown, is offering a free scholar hip to two ambitious young women tune it. Convano and contralto singer.

Each student will receive two years complete training of voice production in the trol Italian method, bel canto.

Those selected must be promising refined and of rood stage appearance and musically attelligent. Living arrangements of the free poderately planned, enabling the students or reside in the shome of Mr. Add Mrs. Drysdale at a cost of \$15 per cyclek.

At the close of the scholarsing, or at any time feasible, a joint recital will be given at London Concert hall. Those interested may address Mr.

Those interested may address Mr. Drysdale at 11 Westbourne Rd. Forest Hill, London S. E. 23, or Gratrian Hall studio, 115 Wigmore St., Lon-

HARRY BURLEIGH, NOTED

HARRY BURLEIGH, NOTED baritone and composer, has resigned from the choir of the Temple. Emmanuel New York City, a position he has held for over twenty-five cears.

Mr. Burleigh the has pressure of business necessitated artaling of his activities. He retains the position of soloist at the historic St. George's Episcopal Church

## WAS IDOL BEAUTIES Singer who so intrigued their hearts by his singing and by his unusual (to them) "dark visage." And, strange to say, the singer captured the heart of the well-known Vienna beauty, Countess Helena Koloyrdo, of a high-born Austrian family, formerly of the Kaiser's Court. Her husband is the distinguished Vienna aristocrat, Count Koloyrdo, an important figure in the Austrian regime. The Countess, upon seeing and hearing the tenor, fell head over heels in

After Repulsing Husband of Countess, Report Says, He Fled With Her to Watering Place -Women Fought to Hear

The sensational announce ment several weeks ago that Roland Hayes, famous tenor. was engaged to wed an Austrian countess, was dug up from the grave in which it was buried following Mr. Hayes' denial of the rumor, by a Baltimore weekly newspaper - the Afro-American which published a translation

of an article which appeared in the Jewish Taily Forward here.

In the article which followed.

Hayes alleged love drain with Countess Koloyrdo, a Viennesse beauty, and the stir his appearance there created in femiliane circumstance there created in femiliane circumstance. ance there created in femiline circles, is told in detail. THE FORWARD'S 1-5-27

There was recently quite a turmoil in Vienna concerning a sensational love affair between an Amer-

ican black "cantor" and propun-tess. The black singer who recontly cang in Vienna it not a Jew ut a Christian, the well-known American tenor, Roland Hayes.

It is possible that in America Hayes is not a celebrated personage, but in Vienna he has charmed all feminine hearts. War broke out between the ladies in the effort to get tickets for admission to his

The women fiercely fought for privilege of getting into the theatre to hear, and, better yet, see, the singer who so intrigued their

TISK JUBILEE SINGERS ENTERTAIN

ITALIAN PREMIRS Washington, Marh 18 (CPB)—The ceebrated Risk Jubilee Singers now famous for more than quarter of a century, sang before Premiere Mussolini on their recent Italian tour. It is said that the Premier' was particularly attracted by "My Old Kentucky Home," as rendered by the rich and trained voices of the Fisk Singers. The quarter of how facing a pronounce tendand on the part of foreign countries and contemplates singing a contract or a tour of South Washington, Marh 18 (CPB)-The America within the near future.

Fisk Group Sings

#### For Italy's Premier

Washington.-The celebrated Fisk Jubilee Singers, now famous for more than a queries of Sentury, sang were Premiere Musical on their recent Italian tour. It is said that the Premiere was particularly attracted by "Ma Odd Kentucky Home" as requered by the rich and trained voices of the Fisk Singers. The quartet is now taking pronounced demand on the next or foreign chapter and contemplates signing a contract for a tour of South America within the near future.

## Alleged Love Affair Aired

(Continued from Page 1.)

love with him, since which time she never misses one of his concerts. Afterwards she invited him to her home, where he sang to her while she sat at his feet and swal-lowed him with her eyes. She de-clared her love for him, which he fully returned. The affair con-tinued until the Count became aware of his wife's lover and, on an occasion when Hayes called, at

an occasion when Hayes called, attempted to expel him from the house.

Roland not only has a powerful voice to bewitch women but an abeliating an American, he has a strong body and physique, probably well known to the husbands. ably well known to the husbands of his loves, which he used with advantage in repulsing the Count, and after handling the count juite roughly, fled with his beloved Countess to an Austrian watering place, Semering. The Count then filed a suit for divorce, and his beautiful white wife, enamoured with the black singer, announced her engagement to him.

Our press seethed with the ex-traordinary story and the aristocracy were convelsed with chagrin. In Heaven's name," cried they, "such an affair." "A Countess.

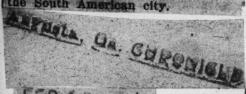
claims to have discovered from certain old records that he is not an ordinary Negro, but a prince; a descendant from a princely family; that his great-grandfather was a King in Abyssinia and a descendant of King Solomon, which, of course, means that we Jews are distantly related to Roland Hayes. and we have cause for joy in our little community, because if Hayes is in fact a descendant of Solomon, there is now nothing to pre vent his marriage to the white Countess and soon we will all be entitled as his kin, to receive congratulations on the happy event.

Nevertheless, the Vienna papers

do not restrain their disgust and impatience. Their columns are still full of what appears to them to be a scandalous affair, the romance of the whits Countess with the black singer, Roland Hayes.

## G O SOUTH AMERIC

Williams, a Detroit boy, a musician, singer, and dancer extraordinary, who served with the A. E. F. in France at the close of war remained in Paris. He came back to the states for the express purpose of getting an orchestra for which he has booked a year's engagement in Buenos Aires. Composing the ten-piece orchestra are seven Detroit musicians, the remaining three being secured in New York from where they sailed March 15 for the South American city.



F-3 13 1927

#### LOCAL NEGRO WRITES POPULAR SONG HIT

By J. C. MARDENBOROUGH

We who hear the songs now and then that the jass bands play at the atres and the boys whistle on the streets seldom think of the writer. We say it is charming or enchanting but we never think for once that perhapt the futuer of some one is fastened to the very words of that

Have you ever heard the blues, "How Can I Get Rid of You?" Well you can hear it any day on the streets of this city or even in "little old New York." At any rate that song was written by an Augusta boy. Roosevelt Ross, a student of Walker Baptist Institute. Ross works at the Country club after school to pay his way through school. He will graduate two years from now and is going to study medicine. He expects to yet enough from his song to put him through medical college. Ross was born in North Augusta

and he sees that is where he first got his inclination to music. It was in this manner: When a very small boy he would be called in to enter-Detroit, Mich., March 16.—(By A N. P.)—That the Negro musician and stage performer are making good in foreign countries is evidenced by the constant news dispatches from Paris and other cities across the sea telling their sterling performances and the great demand for colored musicians.

Source America is test becoming taln the friends of Mr. Drew Meal-Source America is test becoming a lit was sent back twice and twice he have for stars, particularly is, this now people snig his some with lyritrue of Buenos Aires. H. Marion cal lervor.

## Minister Tells Of Negroes

Declares Soft Tones of Negro Influencing Factor In Speech Of White People of South.

Santa Ana, Calif., April 12 .-(Pacific Coast News Bureau)-Rhythm is the basis of African music while modern jazz is but a mutilated form," was the declaration of the Rev. Earl Cochran, pastor of the First Presbyterian Church of Orange, Calif., speaking before the Santa Ana Lions' club

Reviewing the history of the colpastor, who has spent many years studying the Natro-situation, customs and habits, stated that Christanity has had a great influence popon the Negro and upon his music. He declared the music of the Negro the much to do with influencing the speech of

Bersting the attitude taken to-ward the Negro in many parts of the United States, the Rev. Mr. Cochran declared in his address that many of the best known and well educated colored people could meet the most prominent people in Europe, but that in certain parts of the U. S. the same per sons were required to walk up back alley to a hotel. This condition, the paster said, must be emedied.

Address Well Received.

The address illustrated with number of Negro songs, was well received by the local Lions. Frank Puriation, president of the City board of trustees, was chairman of the program committee. Rober Bradford, well-known Santa Ana singer, sang, accompanied at the piano by Mdm. Manuela Budrow, local musician.

## A NEGRO CHOIR SINGS FRENCH

WE have not had the personal privage of hearing the Hampton Institute choir, but the testimony of competent citics agrees that, under the skilled leadership of Dr. R. Nathaniel Dett, it has attained to a very high standard of musical arcistry. The redent concert given by the char of eights Negro voices in the charge and making duditorium of the lalkant of Congress received such praise as is reserved for really great achievements in choral singing. The interesting thing to do that the seng well; one expects Negroes to sing well. It was not merely that they were well trained; one expects a choir which makes a struct to be well trained even if it is composed of persons for whom activities is only incidental to done activities. the significant thing is that singer ... I leader alike, according to all pants, evinced a musical feeling an artistic technique in the ren ion of varied types of compusi n. There were French folk songs ssian liturgical numbers, sixteent h seventeenth century songs, En-

lso a group of Negro spiritual without which the audience would loubtless have felt chested out o mething that it had a right to ex ct. It was a convincing demon-ration of the fact that the color is has little significance in the field Lart. We doubt whether it has men in any area of the cultural life. control to the order action varial taracterious the product of the the cumulative experiences of the race and partly of the social environ ment and specific training of the present generation, it is still true that these are assets rather than limitations. There is no specific and circumscribed area of work for which Negroes are fitted and to which they are limited. A Negro choir singing French songs, and singing them se well that the critics pronounce the performance not "good for Negroes," but unqualifiedly good, is a symbol of a real aspect of freedom. After the black race was freed from slavery, it took a long while to dispel the idea that it was not inherently in bondage to an inner ineradicable incapacity for other than menial tasks and the singing of plantation melodies The Christian Cont

#### FISK JUBILEE SINGERS ENTER TAIN ITALIAN PREMIER WITH

Washington, D. C., March 15, 1927

The celebrated Fisk Jubilee Singers now famous for more than a quarte: of a century, sang before Premier Muscolini of the premier Italian tour It is said that the Premier was particularly attraced by My Old Kentucky Home" as rendered by the rick and trained voices of the Fisk Singers The flartet is poy facing a pro-nour of demand on the bear of for-sign countries and contemplates signng a contract for a tour of South America within the near future.

## FISK SINGERS

Famous Quintet Features In A Concert Broadcas From New York In Firs Appearance Since Leav ing Europe.

NEW YORK, Mar. 24 - (Special Making their first appearance since their truimphant musical conques of Europe, the Fisk Jubilee Quinter

featured in the Maxwell broadcast by Station WMC of New York City and the stations of the National Broadcasting Company's blue network Wednesday evening Thousands of Applican citizens heard the reproductive musical or ganization and sent words of praise by telephone, telegram, radio-gran and mail.

Unusual Program Officed The Fisk Jubiled stagers were supported by the large Maxwell Con supported by the large Maxwell Concert orchestra under the direction of Nathanie Shilkret. The Jubilee sing ers sang spirituals, while the orchestra offered a type program specializing in the exotic musical flowers of the world, all nations being represented in the applical itinerary covering the fact hemispheres.

In their recent musical conquest of Europe, the Pisk Jubilee Singers the outstanding group in America singing Negro spirituals, sang com-

singing Negro spirituals, sang com mand performances before the king and queen of Spain, the king and queen of Italy and the premier o Italy Mussolini and were proclaimed by these eminent Europeans as be ing one of the finest groups of vo cal artists that they had ever heard This group of entertainers will b heard in three portions of the pro gram on each occasion singing Ne gro spirituals.

Program Offered
The exotic musical flowers of the world included America, Germany. France, China, Algeria, Russia, Eng land, Spain, Persia, and the Orient

The complete program of the broadcast follows. Old Colonial March Germany-Fingal's Cave Overfure -- Mendelssohn liske Jubilee Singers-Spirituals America.

a) To a Water Lily \_\_\_ McDowell French-(b) Plaisir d'Armour Martini

Lady Picking Mulberries \_\_\_ \_ Edgar Stillman Kelly

Algerian Song Ketell Fiske Jubilee Singers Spirituals Ketelb Oriental Waltz-Vision of Salome

Russia-Gopak \_\_\_\_ Maissourgsky England-Love's Greeting \_\_\_ Elgar Fiske Jubilee Singers-Spirituals Spain-Cliant Gitane \_\_\_ Andauge Rersian March Strauss



"The Great Island Plantations Fad Boat Crews That Pook Intense Pride in Both Their Rowing and Singing Skill."

## FOLK SONGS OF AMERICA: WORK CHANT

In this, the third of a series of Negroes Created Their Own Type of Melodies—Rowing Wish I were Cap'n Riley's son. ica, written for THE NEW YORK THEE by R. W. Gordon, a former member of the Harvard Paculty, the withor turns his attention to a most nteresting type—the work songs o the manual laborer. The texts given in this story by the collector were ob tained from negroes on the southers part of the Georgia coast during his resent extensive trip into the little noun fields of our native music.

#### By R. W. GORDON

HE true work song forms & own amusement, but only when they singing about "that white man se

#### Tunes of Plantation Days Influenced by the Spirituals required pulls or strokes. Work

songs are fluid, have no set texts, tell no consecutive story, and are capable for sudden additions or changes of W Only the rhythen the basis tune and the retrain remain the same;

ed type little a group of working negroes and prepared to take down in his notebool the words of their songs. Apparently they paid not the slightest attention to him, but when at last he suc ceeded in making out the rather in distinct words he found they wer tually engaged in their tasks, on de wall, wastin' his time, jes' wently' his time." He took th

and moved on.

Related to Chapteys

The following songs were obtained from negroes on the southern part of the coast of Georgia. All are typical the leader starts off-"O Riley, Riley, of the coast negro, and fit the par-where were you?"—and the group ticular tasks that he is called upon to do. The first two are "pulling mgs" and are related close nanteys of the deep-see sailor "Rifey" is in fact an adaptation of the white chantey "Old Stormy" though the tune is different. "Hill Boys, Hilo" probably came to the negro through, the crew of some fimber schooner, "Zekiel" is pur-

mg by one man, a leader or "for

the refrain. The task may be one that calls for a series of heavy pulls on a rope or of successive heaves when moving a heavy piece of tim-ber. As the men take their places

eplies with - "Ho, Riley, ho, man!"-giving a sudden heave or pull as they shout out the "he

O Riley, Riley, where were you! Ho, Riley, ho, man! Riley, Riley, where were you! Ho, Riley, rowl

Riley gone to Liverpool. Ho, Riley, ho, man! Riley gone to Liveryool Ho, Riley, row!

Wish I were Cap'n Riley's son.

Ho, Riley, rout 'd lay down town an' drink good run Ho, Riley, ho,

man! I'd lay down town an' drink po

Ho, Riley, row!

der lived till his head got bald.

ne day to make s m; but Morris wa

This is a typical song orted tied in the docks. It is composed out of regments loosely strung together. comorrow, or at a different task, it rill be sung differently. Local alluns may at any time be introduced. ut the tune and the refrein will rein the same.

The very looseness of form in portunity for directing the lever he will take advantage of Tell a dem a dry bone live again? many facts. To keep his men work-ne steadily over long periods with-out feeling fatigue, he will choose a ong that seems endlessly monotonous and count on its hypnotic ower. Whenever a specially heavy ave is needed he will introduce a perous verse or one that will apal to the imagination of the men. Unconsciously, they will shout the efrain louder and at the same time

A good leader will always be careful to choose a song fitted to the ask, one that has just the proper resting period in proportion to the requency and the strength of the required pulls. He will pick a slow rhythm for continued work, a quick ne for a sudden burst of energy Here is one of the "quick time" hanties:

ull barder.

O dia de day to roll an go. Hilup, boys, hilo! O die de day to roll an' go. Hilup, boys, hilo!

De captain say "Tomorrow day" Haup, boys, hilo! Tomorrow is my sailin' day!" Hilup, boys, hilo!

O hit her hard and jam her low. Hilup, boys, hilo! O roll dat cotton in de hol'. Hilup, boys, hilo!

And here is one for slow time: Zekiel, when de Lord called Zekiel Tell dem dry bones live again! Zekiel, when de Lord called Zekiel Tell dem dry bones live again!

think I heard my captain say, sir, Tell dem dry bones live again! morrow is our sailin' day, sir!" Tell dem dry bones live again!

Phink I heard my header say, sir, Tell dem dry bones live again! 'In de hold his piece mus' go, sir!" Tell dem dry bones live again!

ell dem dre vanes live apaint el a bas to males him po, cir. ell dem dey bones live apaint

Often as he sings the refrain the gro will add extra syllables to ac ntuate the rhythm:

Ole hen cackle an' de rooster crow

Tell a dem a dry bone a live again! in de hol' dis a plece a mus' a go,

Tell a dem a dry bone live again! songs gives the leader a won- Think I heard my captain say, sir. Tell a dem a dry bone live again! ork without seeming to do so. If he One more heave an' dat will do, sir.

The songs used in mines and in railroad construction work where hammering is involved are quite different. They have usually no real refrain. Either the whole group sings at one time, as is the case where the words of the song are more or less fixed or one single man may sing. those about him timing their strokes to his voice and joining in now and then when a familiar line or verse turns up. There are many varieties of these songs, too many to receive

any accounte ll'ustration here. But two of the more characteristic types may be of interest.

Lord, I lef a little Georgie cryin 'Fore day, 'fore day!

Lord. I lef' a little Georgie cryin'. Let's go down to glory!

Hammer down, buddy, hammer down!

Lord, your hammer jes' a like mine o Lord, let us go to glory!

Hammer down, oh, hammer down! Lord, your hammer jer' o like

Lord, we'll go to glory?

Hammer down, buddy, hammer down!

Lord, I lef' little Georgia cryin' 'Fore day, 'fore day! Lord, I lef' a little Georgia cryin'

Lord, a let us go to glory! This is a typical formless chant,

wing no requiar refrain, thou ie same lines recur at intervals. It ch a song there can be no regurity of response from the work ang. But equally typical is the folwing text, where the sudden ex ulsion of breath by the men just as they come down with their hammers nakes itself a sort of refrain. Thomeh here is no regular order of verses. the different stanzas are so well known that the whole group joins in after the first line:

This ole hammer-huh! Killed John Henry-huh! Can't kill me, baby-huh! Can't kill me!

My old hammer-huh! Shine like allver-huh! Shina like yor, baby huht Shina like got!

Ain't no hammer-huh! In this whole mountain—huh! Shina like mine, baby-huh! Shina like mine!

When you hear my-huh! Bulldog barkin'—huh! Somebody 'round, baby—huh! Somebody 'round!

When you hear my-huh! Pistol firin'-huh! 'Nother nigger gone, baby-huh! 'Nother nigger gone!

I been workin'-huhl In this ole mountain—huh! Seven long year, baby-huh! Seven long year.

An' of I Noe till-huh! Nex' December-huht A'm agoin' home, baby-huh! A'm agoin' home!-huh!

#### Haunting Rowing Songs

Most interesting of all to the colector are the "rowing songs" formerly used along the coastal regions of Georgia and the Carolinas. Their melodies are more haunting, and there is in many of them a depth of feeling not to be found in the other work songs. In many ways they are very close to the spirituals; some of them are spirituals slightly made

So far they have almost entirely scaped the notice of collectors. A very few were printed in Allen's Slave Songs' in 1867, but no great number of them have ever been brought together. Now it is practi-cally too late, for the long boats nanned by from six to sight negro

rowers have entirely disappeared.

Up to the time of the Civil War the great island plantations had boat crows that took intense pride in both their rowing and singing skill. On one plantation at least, "Butler's," wore uniforms and were ac

led special privileges. They wer example, the only nestoes per-

mitted to leave the island and to set too on the mainland.

The boat hey swell were no least distinctive than their sings huge distinctive than their sings huge distinctive than their sings huge huge with his own individual sweep and papable of carrying at least a dozen passengers with baggage. The Whale largest of the Butler boats. Vhate, largest of the Butler boats vas still in existence as late as 1808 when it was destroyed in a tidal way and parricand that swept the sland. But one board this the sing-ng crews were a think of the past.

The leader always sang the verse usually in tenor roice, side the other rowent changed the royal his lower key. I here was no paties, the his overlapping each other with curious effectiveness. Though the sones are iven in stanzaic form, the stanza vere not apparent in the singing All three songs, as given below, were great favorites on Butler's and were sung to me by men who had rowed in the Whale.

"Kneebow" is used in the first of them as the equivalent of "elbow." Some singers, however, sing "kneebone." There may be a curious doub le meaning in the third stanza "kneebow to the elbow," for the ne gro burying-ground on Butler's was, from its position on the bend of the sland, known as Elbow

Kneebow when I call you, O Lord, kneebow! Kneebow, O kneebow, O Lord, kneebow ben'!

Kneebow in baptism groun', O'Lord, kneebow! Kneebow to de buryis' groun', O Lord, kneebow ben'!

Kneebow, O kneebow, O Lord, kneebowt Kneebow to the elbow, O Lord, kneebow ben't

Bend my knees in de mornin', O Lord, kneebow! Kneebow ben' to save my soul, O Lord, kneebow ben'!

Bend my knees in de evenin', O Lord, kneebowl. Kneebow ben', de soul set free, O Lord, kneebow ben'!

Elbow, Ö elbow O Lord, elbowl

bend my knees, de boat do fly

O Lord, elbow ben't

Another favorite was "My Army Cross Over":

> O Lord, my arm My army cross of O Lord, my army My army cross over!

How you do de crossin's My army cross over!
Jedus help me over.
My army cross over!

Cross him once a'ready
My army cross over!
Cross de mighty soater.
My army cross over!

Orose de river of Jerdan.
My army cross over!
Cross de mighty water.
My army cross over!

Help me cross de ocent!
My army cross over!
Jedus help me over!
My army cross over!

Tell Sieter Barah good-bye. My army cross over! Tell my sisters good-bye. My army cross over!

Cross dat mighty water My army cross over! Cross dat mighty wate My ormy cross over!

Humor seldom appears in the row ng songs. Most are sad in tone and ung to slow and rather mournfu unes. This last is unusual, both in the humor of one of the verses and in the bright quick tune to which ! is sung.

Sandfly bite me, sen' for de doctor. Farewell, Lord, I gwine! Sandfly bite me, sen' for de doctor. Farewell, Lord, I gwine!

O-o-oh, carry me over!
Furcicell, Lord, I gwine!
O-o-oh, carry me over!
Furcwell, Lord, I gwine!

When I git over yonder I kick bac Satan!
Farewell, Lord, I groine!
Oit over yonder I kick back Satan
Farewell, Lord, I groine!

O my tovin' mother!
Furewell, O Lord!
I done forever!
Furewell, Lord, I gwine!

0 true believer! Farewell, O Lord!
done forever!
Farewell, Lord, I gwine!

Bandfly bite me, een for de doctor!
Farcuell, O Lord!
I done forevent
Farcuell, Lord, I gwine!

Music - 1927

ARDLY less numerous than the spirituals were the "shouts" that once played an important part in both the cial and the religious life of the gro of plantation days. And ough they are less known, they decidedly more typical-more hearly the negro's own peculiar creation. To find them today is not bey. They to be to a creat extent passed rom the blurch, when the originated, and are pure out rarely, only in occasions of great celebration. tuated the custom of shorting, be younger generation, of terms my operation of shorting in.

The word has to reference to

houting in the ordinary sense. Technically, the negro "shouly is a peculiar combination of singling combined with a rhyteric shuffling lance, a "holy fance" as the somenes called. No song, no matter w boisterous, is sufficient; the ouffling about in a circle is the rime essential.

The type of song used in shouting peculiar and has had much to do th molding and changing spiritsals. Yet, so far as I am aware, no rious attempt has yet been made explain its origin or to describe its rious forms. Collectors have not empted to separate and print as group the songs used for this rpose and this purpose only. This resulted in unnecessary confu-

As a matter of fact, the same song my be used for two or three difrent purposes and have, conseuently, several more or less fixed rms. With a large number of anzas and a chorus, it may be a guiar church spiritual. Much portened, with one or two special meas added, and with a refrain stead of a chorus, it may be a rowsong. Still more shortened, and in a chorus having an entirely difnt rhythm, it may be a favorite out. And to add to the compiltions, there may be two different ays of singing the spiritual itself, e "ole way" and "de new."

Many collectors are overanxious to et all there is" and not sufficiently quainted with negro psychology. e of them approached an aged gro singer with the request:

"Auntle, you know 'bout 'Phario'! or it to me."

#### Georgia Yields Rare and Characteristic Examples of This Little Known Form of Native "Holy Dance" Music

"All of it, auntie, every scrapevery bit you know!"

with the shouting version and then gone on with the longer and older

verses from the rowing song, or even passed on to quite a different song that has similar lines.

A negro of the older type will seldom volunteer information and will never under ordinary circumstances contradict "de w'ite gem'man." For "Taint manners!" If you make a misstatement and ask her for verification you will probably receive the courteous answer: Yas, sir. Dat right, sir." Only in the kitchen. when she is instructing the youngsters of the white family in whose service she as been for years, loes she feel privleged to make di-

rect and downxacting in laying down the law.

"Wat you want 'em, boss—ole way negroes direct statements and lead-I next five minutes your notebook fills ing questions are to be avoided. In- rapidly with more material for later stead, the collector must constantly checking. Whatever stands continbe on the watch for the alightest ued tests is likely to be substantially Anxious to please, but a bit con-fused, she has very likely begun examination produce hidden and un-

suspected facts. It is well to ap- centring in Darien, Ga., where I am proach all singers with an attitude at present working, and from which spiritual. Praised, and urged hard of humble ignorance. At times this all of the following texts were obnd only the older negroes have per-to remember another verse or two, apparent ignorance may lead to your tained, the custom can be traced-stuated the custom of shoring, she has gone on to "de new way." getting some extraordinary exag-and if still further urged has added gerations, and misstatements, but seventy-five years, perhaps a great

deal further. Several apparently trustworthy traditions indicate that it was common in the period of 1812, during "de British War." The songs used for this "holy dance," as some call it, were extremely simple, consisting basically of a single stanza or "walk" and a single chorus, usually with a quicker and more marked rhythm, known as the "sbout."

It was regularly permitted in all churches in the older days, but not as a part of the service. After that had closed the wooden benches were pushed back and the centre of the floor was cleared to give room for the circle of shouters.

Then no mar-| these can be checked with the stories | This was done regularly on two way. And at least you are armed the last day of the old year, and at

Often it may be a good plan to Any one might lead off by beginignorant, why bother to enlighten authority some definite negro in a usually sung twice, all joining in as him? Do just what he asks and no near-by district, and intimating that they formed a circle and marched much he missed; never be able to spur almost never falls. "Huh! The peculiar swaying shuffle com-Hence in all anientific work with Don't know nottine" and for the over and over again without inter

Occasionally, to give a momen rest, or to break the monotony the constant repetition, some lead would start the stanza again, an the walking would be resumed.

"'Ligion So Sweet" is an exceller example of the basic simplicity of structure found in most shouting ongs and of the decided difference in rhythm between the stanza an the chorus. The slow and dignifie measure of the "walk" changes to louble-quick, tripping measure in th

(WALK.)

Keep a rollin' down de fountain, Keep a rollin' down de fountain, Keep a rollin' down de fountain, Oh, de 'lipion ao mocet!

Oh de 'ligion—oh de 'ligion, Oh de 'ligion—so sweet! Oh de 'ligion—oh de 'ligion, Oh de 'Hgion—so sweet!

And here is another favorite "al ight" shout that shows the same implicity and repetition:

(WALK.)

Walk around de heavens, Ve'll walk around de heavens, Valk around de heavens, O Lord De room a ready dressed!

(SHOUT.)

Oh, de room a'ready dressed-O Lord! De room a'ready dressed; O ford De room a'ready dressed, my God De room a'ready dressed!

The steps used while the chorus i sung and resung are varied. Though every singer will move exactly in time with the rhythm, and the tar and shuffle of the feet will accentu ate it till the floor shakes, no two will perhaps adopt the same posture or use the same step. An aged auntie shuffles along with hands alsped and head slightly bowed, her feet never actually leaving the floor A younger woman next to her alter nately trips and stamps with he leet, her head thrown back and hands clapping time. Still another hands on hips, glides and sway with a sidewise motion, facing no n and now out of the circle.

The men are almost without ex otion patting and clapping t with hands held before any are particular to



"The Women Try to Stop His Mouth With Their Handkerchiefs."

of others approached in the same

more. Let him go on his way re- you are a bit in doubt as to the ac- about in time to the singing. olding; he will never know how curacy of your information. That began the chorus or shout p check up on any misinformation. Wat dat nigger know? I axe you, menced and this chorus was sun

arch.

A 24 by used on finis occasion. The "watch the the singing/goes" on the about nan," too, and an added importance if wary a good deal in type as well or it was his duty to scan the in tone. Not all are as simple as issueons and amounts the first ap two already-given. Occasionally, searance of "de star." strend of a constant repetition of a Shortly after midnight, perhaps the chorus, there will be a fixed when the "watchman" first went out equence of verses. In the following of seek the star, they were sure to example, one of the most elaborate plant "Looka Pay":

ave found, "How long you goin to Oh, irue believer, old um?" means how long are you Oh, oh, looka day! to hold fast-to your religion hout making a slip and falling n grace:

le believer, tell me now how lang you goin' to hold um! tell me now how long you goin' to hold um! to note und h, tell me now how long you gotn' to hold um? loll, Jordan, roll!

i, my sin so heavy I can't get

oh, right middle ob de sea. I throw my sin right middle obde nea. oll, Jordan, roll!

rue believer done wid de trouble
o' de worl'.
h, oh, de trouble o' de wurt'.
rue believer done wid de trouble
ob de worl',
toll, Jordan, roll!

jus' begin wid de trouble o' de

teori )k, ok, de trouble o' de worl', jus' begin wid de trouble o' de worl', toll, Jordan, rolft

Here the first stamm is the wall id the next four stanzas are th out proper. The whole song i ng over, and in the succes ga "true believer" la replace "Brudder Tember," "Mudde harlotte," "Bister Lucy," &c. In th sing of the various names muc or is shown. Brudder Tember hose name is, of course, Septem watchman" and a pillar o e church, while Sister Lucy, wh aned less than three months ago, is ady perhously close to dancing he present moment, and is being ly watched by Mudder Char is, the "godmother" of the church hat teach de soul how to pray." To have experienced shouting at st it would have been necess tend one of the older church hristmas or at New Year's. The ce held on Christmas Eve lasted night long, and interspersed with shouts were some of the very

Oh, true believer. Oh, oh, looka day! Day de comin'!

Looka day, Day de comin'! Looka day, Day de comin'!

When you jump, Jump like a membert When you hop, Hop like a member?

No maitter how many other shouts across, were used, they would return to this wife as heavy I can't get across, in a again and again throughout the right, Jordan; roll!

I throw my sin right middle of across, they would return to this light. Finally the watchman restricted that the morning star and the sea, they right middle of decree.

Thought heard Pather Johnny say Gall de nation great an' small, Look up de road at thy right hand De star give its light!

Oh. what a meeting, brothers, Oh. what a meeting!
Oh, what a meeting was de effect after the link!
Oh, what a shouting sisters,
Oh, what a shouting!
Oh, what a shouting! W'en de star pive its light!

This was immediately followed by Baby Born Today," an extres ld traditional shout and differing from those commonly used in that I equired a leader or foresinger to rea out the lines while the rest repeate the refrain. There was no definite tructure, lines being repeated he will of the leader in vary ombinations "jus" as de a nove." These are the words:

Mother Mary, what is de matter?
Oh. Jerusalem in de mornin'.
Baby born today
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
They arrapped in sounddin' clothes
Ok. Jerusalem in de mornin'.
The stall was file cradle
Oh. Jerusalem in de mornin'.
Born in de manger
Oh. Jerusalem in de mornin'.
The stall was file cradle
Oh. Jerusalem in de mornin'.
Born in Rethlehem
Oh. Jerusalem in de mornin'.
Little bit e' headache, little bit o' fever,
Oh. oh. side 'am. Darn'll'

Oh, Jerusalem in de mornin'.
Jerusalem (Oh, Jerusalem
Oh, Jerusalem in de mornin'.
Baby born today
Oh, Jerusalem in de mornin'! do
Finally the watchman announ

at day was "broad clear" and in to sing the closing song:

De angels round de throne, De angels round de throne, De angels round de throne, Oryla' "A-d-men."

Once this song is sung, all mu part and go home. No more sing." top him before he could start the Just before a wedding, if the brid such laughter and good-natured assling. If they succeeded—and that epended a good deaf on whether or not he was willing to grant their dea for a short respite—he was led utside and two of the men were netimes set to guard him:

The custom of shouting was never confined to the church. It was cooked upon as a harmless recreation for all occasions in the old plantation inys. Nearly every evening the was a shout down at the quarters and after the war it continued ion to be popular where any considerable by to be popular where any considerable those given in the description of the number of negroes fived near one Christmas service I have seen every another in a small community. Many one of these shouted by a group, it dear little Southern lady whose mair is now white has confessed to me that she used as a girl to beg the negro women to shout for her and, it should not be the sign of the should be should be the sign of the should be should be

Outside the church the shout w

Oh, oh, side 'um, Dara'tl De true bellever de Henren Oh, oh, side 'um, Darn'il

Jerusalem in de mornhi i de mo

op him before he could start the Just before a wooning. It pe bring ing. The women would cluster belongs to one of the old slave-own-bout him and try to stop his mouth the their handkerchiefs. There was will discover a group of old family such laughter and good-natured servants at the door, come to "shou for de weddin'." If so, she may con-sider herself highly howered, for it is one of the greatest compliments they an pay her.

The whole subject is still almost intouched. My own investigation re as yet confined to a single dis riet, and are inadequate to she nany differences in type and custon at must have existed. But ever cample I have given is just as ook it from the mouth of some as egro, and with the exception of ose given in the description of the

At St. George's

Joseph May 22, De Harry

T. Bueleigh will Graplete thirtythree years of consequive service as baritone soloish at the wealthy and in hierable St. George P. E. Church 10th street and Sourcesant Square, and the ever will be celebrated in a striking, was at the hour of vesper services, Wo'clock.

For this service, the organistchoirmaster has arranged a special program of Negro Spirituals, all arranged by Dr. Burleigh save one arrangement by Clarence Cameroli

White and these will be sung the full vested choir of St George's, with Dr. Burleigh himself singing four solos. The services will be broadcasted

by WJZ

## FAMED AR **QUITS STAGE**

Retires At the End of 47 Years. To Spend Rest Of Days At His Old Home In Columbia, Mo.

Blind Boone, famous race planist. who has made numerous appearances in St. Louis with his concert company, has retired from the concert stage and will be heard no more by his admirers. The well-known musician made his trawell appearance at Virden, inc., Topsday night, marking the end of his forty-seven years of public playing.

Health on Decline. Boone, who is past three score years in age, has been suffering a decline in health of late. He decided that the strain of his pusical career was becoming too much for him, and upon the advice of physicians will play no more for public

Boothas an Attresting career. From the time of his first public appearance after leaving the school for the blind leve he was able to reproduce music from a single hearing. The marvelous accomplishment of the artist gained him wide-spread fame. Twice he journeyed to Europe and five times into every direction of the United States on tours.

Going to Columbia. Mo.

The famous artist will retire to
his home in Columbia, Mo., which also was the home of the late John Lang, who was his manager for 36 years. Lang's death is believed to have had a telling effect on Boone.

Warrensburg, Mo., was the scene of Blind Boone's first musical tri-umph. There he organized his first umph. There he organized second orchestra, with a first and second mouth organ on the aid second tin which, a triangle and mbou

## Contest Guests Of Donors

PHILADELPHIA, Pa., Nov. 3.—(By A. N. P.)—The Rob ert Curtis Ogden Chorus and Band of the Wanamaker Stor ld a dinner and reception in honor of the successful Philadel a Entrants in the National Negro Musicians' Contest for the todman Wanamaker Musical Composition, on Friday evening.

The dinner was held at six o'clock, public reception being given at the o'clock. The successful conat the recent convention of National Negro Musicians in St. Louis, Mo.

The affair was well-attended and was a marked success throughout. tically all of musical Philadela was in attendance.

Aside from the reception and dinner tendered to the successful conts, the home-coming of the director of the Robert Curtis Ogden Chorus, Mr. Fred Cardin. Mr. Cardin has just returned to this intry after an absence of two nths spent in studying at Fountin Blau (just outside of Paris) where he had a scholarship.

The contestants, Mr. Cardin, Miss Marion Anderson and Hon. Edward W. Henry were guests of honor, and were each presented to the audience amid rounds and

Mr. Vernon Cuffee directed the ad. John W. Lowe is president the Robert Curtus Ogden Association, and Major J. Harry Scorg-

> 0 8 OH ( W. V PR 8) SYRACUSE, N. Y

fort from the Old Testament. The Bible was the only form of literature which the captive negroes could get at. It was natural for their quick imagination to find a pathetic similarity between their condition and that of the enslaved Hebrews. and that's why the Bible made such a a tremendous appeal to the negroes. They saw their own history reflected in it, and they saw their own vague hopes given a sort of faint glow of possibility.

They felt that their freedom also would depend on some miraculous happening, so they had to have intense faith in what they read, or heard read, in the Old Testament. You'll notice, said Paul Robeson, that comparatively few of the negro spirituals are based on the New Testament, most of the inspired songs having been drawn from the literature of the Hebrew nation. And, by the way, it's curious to notice that these songs were largely written not in the negro dialect, but in the language caught from the Bible itself. The negro preachers mostly got their language from the Bible, and not from the ignorant negroes about them. There is the force and swing of the Bible in all they wrote.

Many of the negro spirituals have the melody of the synagogue in them. There was quite a large Jewish community in

By Rabbi Jacob Minkin

to Paul Robeson, the colored baritone, to synagogue. The liberation note of the

discover the source of the negro spirituals Jewish Bible struck deep into the soul of

in the Old Testament. Paul Robeson, the negro. The Moses story, the Daniel lawyer and Phi Beta Kappa man, in an story, the Joseph story—they are so color-

The Bible Source Jewish Tribune, dis- negroes felt so much similarity with their

HE Hebrew influence has been traced New Orleans, and several of its members

and found in almost all the great were noted abolitionists. Maybe the ne-

poetry of the world, but it was left groes there heard them singing in the

interview with the ful, so full of pathos and interest, and the

cussed how the colored own plight. They took the theme and

race had drawn its idea of the Old Testament and put them

into simpler form, to suit their own needs and temperament.

garding the Jews in these colonies came

had to ferego this intention, due to the

persistency of the Jews in clinging to their

It is strange, indeed, to visit the houses

of these Jews and find on one side of the

room a portrait of Lenin and on the other

side a holy ark with scrolls, Bibles and

sets of Talmud. It is also interesting to

note that, as as soon as these Jews become

communially established, they begin to re-

Hebrew teachers to instruct their

organize their religious life by importing

It was originally the de-

sire of the Soviet govern-

ment to obliterate all

traces of religion from

these colonists: But it has

to light.

No Fear

for Jews in

Soviet Russia

PEOPLE that number in America only three and a half millions may rest satisfied with six Senators to their credit, especially since the great majority of the American Jewish community consists of recent arrivals, and also since the Senators elected invariably

disting uished Jews in the United States Senate themselves as devoted, truthful and

exceedingly able representatives of their constituents.

Judah P. Benjamin of Louisiana wa elected to the United States Senate in 1850, and was considered one of the mos brilliant orators of that body. A strong supporter of slavery, he did not hesitat to come to the support of the Southern States during the Civil War. Through out the conflict he was Jefferson Davis right hand man, and was generally considered as the "brains of the Confederacy." After the war he made his escape to England, where he became a leading member of the English bar.

David Yulee was the first Jew ever to the Civil War in 1851.

The third Jewish Senator from the South was Benjamin Franklin Jonas from Louisiana. Although he was a persona friend of Abraham Lincoln, his three federate army. After the completion of his term President Cleveland appointed

The first Jew to be elected to the United States Senate from a Western State was Joseph Simon of Oregon, who served in that body from 1897 to 1903. Senator Simon served as Republican National Committeeman of Oregon and as president of the police commission of Portland prior to his election to the United States Senate

Another Jewish Senator from the West was Simon Guggenheim, who represented Colorado. On the conclusion of his term he came to New York and became member, and later president, of the American Smelting and Refining Company.

saw at which the subject of discusdon was the Jewish colonies in Soviet Russia, some highly interesting facts re-

be elected to the Senate, but was also the first representative Plorida had sent to the Upper House of the Congress. Twice elected, he served until the outbreak of

brothers fought on the side of the Conhim surveyor of the Port of New Orleans.

Isadore Rayner of Maryland was the only Jew to represent an Eastern State in the United States Senate. He was elected in 1904 and served two terms.

AT A meeting of Jewish literati in War-

is of applause.

OCT 2 3 1927 The Jewish World

of the Negro

Spirituals

## WHY HAS THE AFRAMERICAN PRODUCED NO CREATIVE MUSICAL GENIUSES?

When one considers the title of this article one is quite apt to wonder who has the effrontery to put such a question. For is it not an accepted fact that the Negro is wonderfully gifted in music? And if one boasts of race pride one will proudly point to a few who are oday a public favor, for-getting the there are approximately twelve million American Negroes under considera-tion. Moreover, one is likely to know that practically all fire class conservatories are open to Negro students and that there are several thousand Negro musicians who are making above the average "living." But the object of this article is to call attention to the meagre creative contributions to American Art that contemporary Negroes are making and this articles written in a spirit of hel figheritian only.

In the artistic growth of a people the

work in any creative field should be taken up successively at its different stages by relays of innumerable workers. That is to say that, allowing for the equal opportunity for technical training and for economic encouragement which would give the Negro artist the leisure for creative work and starting, say, from the Negro Chevalier St. George who wrote string quartettes and concertos in France in 1760 it seems reasonable to suppose that by now the Negro should have many string quartettes, concertos and operas to his racial credit. As a matter of fact the Negro has only a handful of clever arrangers and song writers with a sprinkling of writers for choirs, choral bodies and melodious piano pieces with an occasional output of other instrumental pieces. Of course, there is a reason. In considering the reason let us sketch the life of the average Negro child of today with musical talent of a high order.

To begin with, he (we say "he" for convenience) is born of parents of the average mental and cultural equipment. The parents have grown up through the "nineties." They are perhaps graduates of a Negro college of this period. They have heard their own artists: Madam Sisseretta Jones,

Flora Batson, Madam Selika, Sidney Woodward, Hamilton Hodges, Harry Burk gh among the singers and Joseph Dougl ss, Will Marion Cook, Samuel Jamison, Ida Platt, Harriet Gibbs (Marshall), Madam Montgomery and a few others among the instrumentalists. It will be seen that the advent of the Negro show a large number theoretical training and musical background. of talented singers for economic reasons If perchance a few studied at first rate conwent into these shows and the concert artist with a few exceptions, ceased to be. In short, about 1896 the Negro child was not encouraged to aspire to a musical position which was above the average "show musician." This then, was the musical heritage in America for the Negro child of this period. What was the result? There was scarcely any vocal preparation and only sufficient instrumental preparation to take one's place in a Negro show or in a Negro dance orchestra. From this condition grew the well-known and accepted opinion that this type of work paid more money than concert or solo work which could only come with longer years of technical preparation and of course, deprivation and sacrifice. The average Negro had so well absorbed the American faith that the dollar alone was the only thing worth while in life that the thought of giving over years to technical training for creative work was entirely. out of the question. Consequently in this period of numerous smart Negro shows and a galaxy of clever but-for the most part-uncultivated vocalists the Negro's creative musical contribution was nil. So the musical child of this period may have had, and likely did have, all the imaginative and emotional qualities which all Negroes are supposed to possess, but his environment, a product of forced furnished no incentive or stim. encouragement to exploit his n.

Again let us assume that cated average Negro child ambition growing up at this through the high school. His ing in the elementary and high

almost negligible when measured by standards of today. He simply "took lessons." In other words, if he showed a bent for instrumental study he took piano or violin lessons after school at his parents' expense. Or if he displayed vocal talent, he just sang, the church or parlor entertainment furnishing stimulating applause. (The Negro's natural voice has always stood him in good stead among "friends of the family.") Perhaps he attempted to compose songs of the ballad or popular type and piano pieces of a like order. Few of the latter would be accepted by a reputable publisher because such compositions would be highly defec-

singers were in the majority. With the tive, resulting from the composer's lack of servatories or under competent private teachers, economic conditions caused most of them to turn their attention to popular but quickly remunerative work. Few, if any, attempted compositions in larger forms such as string quartettes. Even today with the increased facilities for greater study, the sonata, concerto, and symphony seem to be beyond the pale of calculable probability.

Simultaneous with this period that we have roughly sketched, Coleridge Taylor was growing up in England under different economic conditions. Coleridge Taylor carried through a thorough course of study in theory and wrote string quartettes, a symphony or two and created works in the major choral forms. Of course we are justified in acclaiming Coleridge Taylor a genius. But our hypothetical Negro child of the period had neither the philanthropic backing nor the economic support to properly get this thorough theoretical training.

In the United States we find that the creative talent is not exhibited by a Negro until he is in his thirties or forties. He does not reach the leisure period much before this age when he can give himself up to any large degree of original composition. But what has happened prior to this phase of his development when he is attracting

attention? The miserable side of American Negro life ha more often than not brought him through to many photos of struggle, men al anyoi pearly disappointment that he has lost his keenness for recording in a musical way is youthful dream his is all the more tight when the consider the great storehous of tolk lore and folk music which he has at his disposal a magnificent operas might be whaten upon the tragedies of the slave period! One has but to glance through Carter-Woodson's pages of Negro history to find situations which involve possibilities which, if given form and life, might rival the librettoes of some

of the operatic masterpieces. The so-called idiom of the Negro spiritual and Negro labor songs abound in material for sonatas, string quartettes and symphonies. Study for a moment what Rimsky-Korsakoff and Tschaikowsky did with like material in Russian folk lore. Let us ask ourselves honestly and frankly if within at

least sixty years a dozen out of twelve million Negroes should not have produced something worth while in these larger forms of creative work? If this lack of original work is caused by economic conditions, how are these to be remedied?

For the present period the Negro's acquisition of wealth has increased in an amazing degree. At what time are we to begin to think seriously of creating the social and economic environment which will best enable the gifted Negro boy or girl to acquire musical technique and to crystallize in song the imaginings, the surging emotion and the inhibited ambitions of a submerged race. The so-called "New Negro" has awakened to a powerful race consciousness. Is it not now high time that our men of some wealth contribute to this development? May we not create a "Fontainebleau" or hope that some Negroes of wealth will express a devotion for music akin to that of Julliard who left \$20,000,-000 for musical training of Americans?

The recent decision of the judges in the Harmon Foundation Awards that no Negro was found whose efforts warranted an award in the field of music was, to the mind of the writer, a terrible arraignment of our boasted musical achievement. White phianthropists are too busy aiding their own

budding geniuses to give serious consideration to their Negro brother. The papers are full of the search for the great American genius of lighter hue. (It is fair to state that the National Association of Negro Musicians is trying to help their own along this line, but in a small way. One other case but that of a white philanthropist, is the assistance which George Foster Peabody is giving to Ballanta Taylor, the African.) A splendid example for us to follow is that of the American Jew who, not only makes it a religious duty to seek out the exceptionally talented members of his race, but sees to it that they get the best possible training and in many cases launches them upon successful careers and the world knows the result.

Ruskin said, "Great Nations write their autobiography in three manuscripts; the book of their words, the book of their deeds and the book of their art. Not one of these books can be understood unless we read the other two, but of the three, the only one quite trustworthy is the last. The acts of a nation may be triumphant by its good fortune, and its words mighty by the genius of a few of its children, but its arts can be supreme only by the general gifts and common sympathies of the race." What are we going to do about it?

Music - 1927

J. Lawrence Grinnell Directs Prize Band



PHILADELPHIA'S CRACK ROBERT C. OGDEN BAN

designating the association as the (By The Associated Negro Press). Robert C. Ogden, that Mr. Ogden had Philadelphia, Pa., Feb. 11.-Withdone so much for colored people.

set of brand new Conn instruments. The band is a very important part rom drum to baton, the Robert C.of the association and is the pride of Ogden Band of Philadelphia, underPhiladelphia. Weekly concerts are he direction of J. Lawrence Grin-given in the Wanamaker stores and ell, is hard at work preparing topublic concerts are frequently renwin a few more prizes" during the lered by the organization. At the

ear 1927. Cocko Howard-Lincoln game each year the The phrase "win a few more Association Band plays an important rives" is used advisedly as the agrole, being the official band of Lin-regation of massolans has won-coln University, and the thousands nough prizes to be termed the "prize of fans who attend the gridiron and of America." Pitted against abole look forward to the master one of the best bands at the sean traished by the aggregation with Wellington Adams, Column by the lateratate Band Contest, a much enthusiasm as to the game litself, because whether playing the bia Conservatory, First college and war songs of the Lincoln and has emerged victorious each college and war songs of the Lincoln

ime, winning from such organiza-lons as the famous 15th Regimental music the same finesse and master, and, New York City; the Imperial are evident. Band, New York City: the A. The conductor, J. Lawrence Grinack Thomas Band of Baltimore; the nell, formerly bandmaster of the 10th MASS. WOMEN WINNERS loward University Band and the U. S. Cavalry Band, attached, an

ed of employees of the Wanamak-Store of this city and is a part of ent educational, social and recreamal agencies existing in the United tates. The association was organd in 1912 and the name was sug-

eted by the Honorable John Wana

who gave as his reason for

ride of Camden, I. B. P. O. E. Band Bandmaster of the 366th Infantry Prizes Awarded At Ninth The Robert C. Ogden Band is com U. S., during the Great World War is one of the most widely known band leaders in the country and no aggre e of the largest and most promi-gation has proved his ability more than the Robert C. Ogden Band. The band is composed of forty-eight pieces, outfitted with the famous Conn instruments, is well balanced,

and has won the plaudits of the public at large and the music critics in particular almost from its inception.

In One Group

HOWARD PROFESSOR, T

Annual Con. National As sociation Negro Musician

ST. LOUIS, MO .- Wellington Adams, director of the Columbia Conservatory

of Music, Washington, D. C., led more than 200 composers in the \$1,000 Wanamaker Music Contest by winning first prize in one group and fourth prize in another.

n group three for a lullaby, "Loves Her Lill Black Child."

companiment for a small mixed instrument orchestra. Harry E. Rush.
Philadelphia, was awarded second
prize in the group for a violincello
sole with string enchestral according
ment.

In class three for inilabytes in
which Mr. Adams won fourth place
Fred M. Bryan, Brooklyn, N. Y., was
announced as first prize winner for
his spiritual lullaby for piano sole
The second place was taken by Hinton Jones, New York City, with a
song, "Evenin'". Wesley Howard, violin instructor at Howard University
won third prize with a melody for violin with piano accompaniment.

"Presidigitation"

called for instrumental numbers with very rapid tempo, the works submitted were judged to be of successive to the control of t

nounts of the prizes award

the would offer prizes her

LILLIAN EVANTI, AMERICAN SO PRANO, WINS PARIS IN RECIT AL AT LA SALLE DES AGRICUL TEURS AND IS ACCORDED AN OVATION

Le Courrier Musical-Lillian Evant ang with an extraordinary in elligence of style and a remarkable purity, vocal, songs of Handel, Ra mean and Compra and then sang with abandon the intoxicating delicious Negro Spiritudes This equality of James parks not only a tempera-ment of the first order, but also indisputable technical knowledge. Then too there is so much charm'n the interpretations of Lilian Evanti that when listening to her one dreams with delicies of the far away Orient."

Comoedia-"Lillian Evanti's great uccess at la Salle des Agriculteurs. This artist has a purt this and musi-cianship of fine taste with a remarkable understanding of the art of singing, singing with ease the difficult va riations of Proch. But these vocal acrobats do not exclude with her the interpretation of pure music and it is with an excellent style and much charm that she sang the melodies of Campra, Rameau, Faure and the Ne gro Spirituals which have a specia charm."

-Carol-Berard.

La Semaine a Paris "Lillian Eva i, & remarkable cantatrice ha oice that glides from brilliancy ilting sweetness, that passes from ure equality of Handel, Ca ameau to the exactly

chmaninoff to the understanding of the Negro Spirituals. Emission ex ellent, intelligence of style and abov all a charm to which it is impossible not to yield."—B. C.

Paris Edition of the New York Herd-"Lillian Evanti possesses a voice ure and fresh with an agreeable timre. She vocalized exceptionally well he variations of Proch and sang some legro Spirituals deliciously."-Louis chneider.

Paris Telegram-"Lillian Evanti, a eautiful Soprano. She has a voice f lovely crystalline quality. She sang he possesses an excellent method of eard for a long time."

NOTED SINGER SAILS York, Sept. 16.—Cleota do Columbus, Ohio nation lyric soprano la leat to teat his centre recently gifty star abroad to stud and Rome. Hundred to and admirers here the big then further her work in this field lorence Cole-Taibert

#### Appears in "Aida" in Naples

Los Angeles Florence Cole-Tal at this concert by Bridgetower, ert, colaratur soprano with the composer at the piano.

Bridgetower, when advanced in years, talking with Mr. Thirling years, talking with the composer at the piano. in years, talking with Mr. Thirl-wall about Beethoven, told him that at the time the Sonata, Op. 47, was composed he and the composer in "La Bloccode" The composer were constant companions, and that the first copy bore

### Famous Negro Violinist

#### By CLARENCE CAMERON WHITE

UDWIG VON BEETHOVEN, the great composer, whose death occurred one hundred years ago and whose music still lives as perhaps the greatest ever penned by human hand, has special interest for the Negro musician due to the second associated with him, both as a friend and as musician, was the Negro violinist, George Augustus Polgreen Brille tower son of an African father and German or Polish mother.

Bridgetower made his first contested with each other on the public appearance as a violinist violin. The two played concertos in London at the age of 10. He alternately and both won the became a great favorite in the warmest praise. One of the vio-English capital and was long in linists was Clement of Vienna, aultlessly a melody by Handel, her the service of the Prince of eight and one half, and the other high notes having a particular charm. Walet afterwards George IV in Bridgewater of Africa, ten years he possesses an excellent method of

of absence to visit his mother at During Bridgetower's resiroduction. Her voice is well placed Dresden and to use the waters dence in England he played beand she handles it with artistic abili- of Toplitz and Carlsbad, which fore George III and his court at was excellent in Italian and French was prolonged that he Windsor Castle. The passport might should a few months in issued to him in Vienna for his Vienna. This playing public return to London describes him and private at Dresden had see as "A musician, native of Poland, cured favorable letters of intro-age 24 years, medium height, duction.

They gained him a most bril-brown eyes and straight, rather liant reception in the highest broad nose." musical circles of the Austrian He received the degree of capital. Beethoven, to whom he Bachelor of Music from the Uniwas introduced by Prince Lich-versity of Cambridge in 1811 nowsky, readily secured his aid Bridgetower died in London in the public concert. The date at the age of 78 years (some say of this concert was probably May 80) honored throughout all

for that period.

instruction.

of coaching singers in style and in-

24, 1802, when Bridgetower was Europe about 24 years old. The principal item on this program was the now famous "Kreutzer Sonata." This masterpiece had just been completed by Beethoven and was played for the first time

Bridgetower, when advanced A she will sail for home a dedication to him, but before he departed from Vienna they had a quarrel about a girl, and Beethoven then dedicated the

work to Rudolph Kreutzer, The subscriptions for the concert amounted to 1,140 florins and the list of patrons was headed by the English envoy.

Bridgetower's father known in England as the "African Prince." How the violinist's father got to Biala in Poland, where Bridgetower was born, or whether his mother was a German or a Pole, remains a mystery which has not been cleared

A letter written by Abt Vogler dated London, June 6, 1790, Following this came an offer of a joy and in sorrow. How much more appro-says: "Last Wednesday, June 2, four months' tour to appear in some priate and dignified to give Negro children and dignifi says: "Last Wednesday, June 2, are, where two young hero

si., i. which country he has 10 en-gagements. Inducements were made st favorable that he has accepted, and will start on November 17. He will be accompanied by Mrs. Lawrence, with whom he came to spend his roneymoon here. Mr. Lawrence is a well-known figure on the musical stage. He has played before several of the

London, Florence, Vienna, Milan Berlin, Holland, Austria and Rus-

crowned heads of Europ., among them that of the King and Queen of Enciend. Most of the leading newspapers in England, America, France, Germany, Italy, Holland and Belgium, have spoken profusely in praise of his skill. Samuel Chotzinhoff, noted pianist and critic, once spoke of him in the New York World as "the incomparable William Lawrence," He is, too, a singer of ability, and sever: critics have said that h's voice is equal to his skill at the piano? He has appeared several times on the stage of most of the leading American and European cities, among them being Carnegie Hall, New York City; the Academy of Music, Philadelphia; Sy hony

Springer Tonight. All who he of the Singing Cont at between different groups of the Negro children of the Columbus lablic Schools last wir er will be glad to blow that another Sing ng Contest of the same nature will be held to ight at the Springer Opera House at eight-therty o'clock. Groups from the three playgrounds will com-pete in singing Negro Spirituals for a silver cup offered by the Pekor Jewelry company and there will be 200 voices taking art. George L. Johnson, musical expert, of the National Playground Association, will also appear, giving several numbers at the end of the contest. Last year the contest was heard by a capacity audience, a great many white listeners being present and quite a large group from Fort Benning. It was the unanimous opinion that the singing was extraordinarily good, the children acquitting themselves with ease and sine ing the beautiful and thrilling as well as the amusing of News songs with great spirit and in excellent unison. Each group was led by rence, noted pianist, who came here for a year to be devoted entirely to the study of his beloved music, is than fixteen years, and in one case by a girl finding that it is no easy matter to even sounger. It was astonishing what skill keep his genius in retirement even and self-confidence these young leaders showed Mr Lawrence is gifted in the art and what fine control they had of their choruses.

Nothing could be more enjoyable than to terpretation—he taught for one hear the familiar and beloved old songs given year in the State College at Orange by fresh, vigorous voices of young Negroes who burg, S. C. and as soon as his presence was known in musical the peculiar rhythm of these songs with perfect circles in Paris, he was sough out naturalness. Nothing could be more commend-by first one and then another well-able than to train these young Negroes to love, k...wn singer for coaching lessons able than to train these young Negroes to love, until now he has several under his respect and interpret the songs that have meant so much to the members of their race both in

taste for these songs than to deliver them unrestrained to "jam" and "blues". Not that there is any harm in the latter type of musi-

-some of it is very cheerful and pretty. But certainly the songs of the old-time Negroes, many of them exquisitely lovely and inspiring, should never be lost to their descendants. It is to be hoped that a large audience will take advantage of this opportunity to encourage the children and their instructors in their efforts to do something delightful and creditable. Tickets will be on sale at the boxoffice and the small entrance fee charged will

be used in playground equipment. The En-

QUIRER-SUN wishes for the singers an enthusiastic house and a great success.

Hall. Buston: Salle Gaveau, Peris.
Negro Song Contest A. The

## Madame Florence Cole-Talbert Returns After Three Years in Europe

Acclaimed in Opera House at Cosenza, Italy, Where She Sang Difficult Role of "Aida" Before Critical Audience

On a March evening this year in the old town of Cosenza, Italy, the opera house was crowded for a performance of "Aida." Upon the stage Radames, the young Egyptian captain, was going off to join the army in its campaign against the Ethiopians. Aida, the Ethiopian captive in love with Radames, was bidding him Godspeed, Radames disappeared and Aida turned to the audience, and from her lips burst that most tremendous of Verdi's arias, "Ritorna Vincitor!" Her voice soared and sank and soared again, till all the pent-up suffering of a race throbbed forth in the words "Sempre Soffrir," ending with a long sob.

The audience rose as one person, clapping and shouting in their enthusiasm. The people of Cosenza are one of the most critical audiences in critical Italy; with them there is no middle ground between angry hisses and fervid acclamation. But that night they forgot themselves and raved as only Italians can at an opera. The singer's reputation was made from that night on, and wherever she went in Italy she

Scored clemph after traumoh.

That singer was Florence ColeTalbert, the first Negro woman to
make her mark in the exacting role of Aida. She is now in America for of Alda. She is now in America for a short visit, having arrived October 18. Though the Dury showenly upon a delighted Italy, her success was not the mere accidental visit of a night. No one achieves that; even Caruso in his early years was told by teachers that he had no promise. Florence Cole-Talbert prepared her self for victory by years of severe self for victory by years of severe and unremitting study; of toil that cannot be realized by one who has never tried it. It is harder to become a successful opera singer than It is to become a United States Senator, and when a colored woman reaches the operatic goal one cannot speak too highly of her talent and torce of will.

Florence Cole-Talbert was born in Detroit, the gaughter of Thomas A.

and Sadie Chandler Cole, both of whom were talented in music and literature. When she was a child the family moved to Los Angeles, where Florence began to study music. At her graduation from the high school, where she had studied ancient and modern languages, as vell as the theory of music, she sang at the commencement exercises. She continued her musical studies at the College of Music at the University of California, and in 1916 she was graduated at the Chicago Musical College with the highest honors of the class, receiving a diamond-set

Up to that time she had won most of her laurels at the plane, which she had begun to play at the age of six, advancing so rapidly that when she was sixteen she was chosen to accompany the famous Madame Aza-La Hackley at a recital in Los Angeles. Madame Hackley and the ligh-school teachers, seeing her vocal promise, urged her to concentrate on voice culture.

She took their advice and studied with John B. Miller, Herman Devries

debut in Aeolian Hall and three years ago she sang at the Century Theatre. New Yorkers will rememter her appearance for three seasons at the late Daisy Tapley's educational recitals at Rush Memorial Church, where her singing was eagerly looked forward to and enthusiastically received.

Two years ago she went to Rome, italy, to study with Delia Valeri at the Summer School for Americans. This school is at the historic Villa d'Este, which abounds in romantic traditions of the great d'Este family of the Renaissance and was a favorite retreat of the great composer, Franz Liszt.

At this school Madame Talbert received the greatest applause of all the students and all the flowers came her way. The Italians could not get enough of this Negro woman who had mastered both their language and their music. . After that came more study in dramatic action with Julian Quezada of Milan.

Then came the big chance to sing the title role in 'Aida" at the Teatro Comunale in Cosenza. Madame Talbert was called upon to hold her own in such renowned company as

Luigi Marletta, the tenor; Ugo Marturano, the baritone, and Pina Minotti, the contralto. With them she sang in three operas on three successive nights and each night she was called before the curtain and loudly applauded.

The newspapers, the Fascista of Calabria and the Messagero of Rome. dwelt upon her beautiful voice and expressive scenic effects, prophesying wonderful success for her as an opera star. And let us remember that the word star is not used so

carelessly in Italy as it is in America. 'After her triumph at Cosenza Madame Talbert visited Rome, Naples, Florence, Venice and Milan, receiving ovation after ovation. She apand Oscar Saenger. Eusebio Conci- Leared also in Paris, Switzerland aldi, an Italian baritone, encouraged and London, Success had not gone her to study Italian operatic roles to her head, for in Paris she stopped and sang duets with her at several concerts. She spent five years in concert singing and became a great favorite in all parts of the United to study French repertoire with M. Picheran of the Opera Comique, After her present visit of a few months to this country for concert engagements she will return to Italy, where In 1918 she made her New York she holds a five-year contract with Signor Victor Delillers' theatrical agency, which is her sole represen-

tative for operatic singing in Europe The Italian rating of Madame bert is indeed high. They pay their greatest compliment when the say that she has an Italian voice. Is a dramatic soprano, suited to so heavy roles as Aida. Such voices as Italian who attend our Metropolias Italian who attend our Metropolias Italian voices. Opera House know, are gener more remarkable for power than sweetness. But Madame Tal possesses a voice which is a matic soprano, and yet is lyric



The critics need no lo plain that Verdi made his greatheroine black, forcing white sin to make themselves up for the Just as "Madame Butterfly" has

## PAUL ROBESON AND LAWRENCE BROWN HAVE "IMMENSE SUCCESS" IN FIRST SINGING OF SPIRITUALS IN PARIS

Paul Robeson, baritone, and Lawrence Brown, pianist and composer, are reported to be quite the rage in Paris, where they are repeating the programs of Negro Spirituals and folk songs which met with such layor here in New York City and in other American centers.

Robeson and Brown gave their first European concert in Paris during the first week in November, and, according to Thurston Macauley, a distinguished dramatic critic, in a cablegram to the New York Sun, their appearance was an "immense success." The concert was at the Salle Gaveau, and Macauley commented in his dispatch as follows:

"Although concerts are scarcely in the province of a dramatic reporter an exception seems permissible in this particular instance, inasmuch as Robeson is a stage figure of considerable prominence.

inasmuch as Robeson is a stage figure of considerable prominence.

"So great was the demand for seats for the first Robeson-Brown program that hundreds were turned away and a second concert announced for a nearly date. The Salle Gayeau is a concert hall of no small proportions, but every seat was taken and many filled the aisles.

"News of the success of these two brilliant Negro artists in singing the stirring songs of their race preceded them were. Paris of course was the scene of earlier triumphs of Reland Hayes, so the musique negre was not a novelty to the audicate, which clamored for encore after encore, reluctant to allow the par to make their final bows.

The lobby before and during the entracte resembled that of a

The lobby before and during the entracte renembled that of a Broadway playhouse at an important opening. Many notable Parisians were seen, as well as a host of celebrities who are here at this time, a few of whom were James Joyce, Michael Strange, Ludwig Lewisohn and Sylvia Beach.

"Unfortunately, shortly after arriving in Paris Robeson contracted a severe cold and was forced to remain in bed for four days prior to his first Paris appearance.

'Not having heard Robeson sing since his first concerts, given several Sunday nights in New York at the Greenwich Village Theater, I was especially struck by the change in his voice. His range has increased amazingly, it seems, and his concert engagements have added greatly to his poise and ease in obtaining the desired effect without loss of dramatic feeling and expression. This was particularly evident in those beautiful spirituals. "Go Down, Moses" and "Deep River". The numbers which Robeson and Brown sang together—"Ezekiel Saw de Wheel," "Little David play on Yo' Harp," "Joshua Fit de Battle of Jericho," etc.—were receved with great enthusiasm.

"Many have wondered whether Robeson would return to the stage of continue to devote himself altogether to singing. I took occasion to query him on this point and he replied that after the experience of Black Boy' he was through with the stage except for occasional appearances between concert engagements.

## FOR EUROPEAN TOUR

To Principal Cities in Seven Countries

#### OPEN IN PARIS

Will Return For National Tour Next Fall

NASHVILLE, Tenn—The Fisk Jubilee Singers will sail December 3 from New York on the steamer Penland for a six months' concert tour of Europe. This will be the fourth annual

tour of Europe since 1924 and will take the singers to the principal cities in France, Germany, England, Belgium, Spain, Italy and Augusta before they retirn to America for a national least the fall of 1984.

Singers and include Mrs. James A Myers, contraito, who has been with the singers 28 years; Ludie D. Collins, bass; H. W. O'Bannon and Edward H. Matthews, barttones, and Carl J. Barbour and J. W. Whittaker tenors. Their first conrect will be December 14 at, the Salle Gavau Paris.

For more than a half century the tradition of Fisk Jubilee music has been handed down through various hands of Fisk graduate singers and hardly a crowned head or person of rominence on either side of the Atlantic has no beard and produced them. The beard and produced them their last tour the Queen of Spain called for six encores and the King and Queen of England commanded them to sing before the Royal Family. Each member of the troupe has an autographed picture of Mussolini, given them on their last trip.

The singers recently sang for the family of John D. Rockefeller and gave their farewell concert November 17, to a packed house in Orchestra Hall, Chicago. They will include in their foreign program not only jubilee songs and spirituals but will sing also many difficult classical selec-

#### The Development o Negro Music in America

Negro music undoubtedly found its inception under the circumstances brought about by slavery. In other words, the introduction of Negro music in America might be considered accidental. However, this particular music seems destined to become of first rank among the American contributions

To no other phase of American culture can the Negro claim to have contributed so materially as along musical lines. In fact, many of the musical authorities who have given some consideration to the abistic at-tributes of Negro make expressed their belies that it the development of these spirituals, America has the brightest prospect of contributing something really worthwhile and lasting. This fact should be accepted as especially refreshing when we consider the tendency of our modern music toward a much lower level than that contributed in the past. On the other hand, the Negro music is offering such an attraction to the best artist, that every effort is directed toward bringing these melodies into the sphere of real art to which they rightly belong.

Such men as Nathaniel Dett, James Ros-

mond Johnson, Will Marion Cook, Carl Ditton, Azalia Hackley, the Work Brothers, and Harry T. Burleigh as well as other Negro composers, have lent a dignity to these songs that are classing them among the important contributions of all times.

More and more is Negro music beginning to be appreciated by Negro artists as well as the prominent artists of other races. It is said that on all the programs rendered by Roland Hayes in America as well as abroad, Negro folk songs occupy a very prominent place. And as Natalie Curtis said of H. T. Burleigh: "Never has Harry T. Burleigh sunk the high standard of his or commercialized the sacred heritage

his people's songs. Quietly, unassumingly, but with a singular strength of purpose and conviction he has fought for and won a new most place among the great artists of America, taking with him the Negro folk sons." Mrs. Olga Petrova, the great Russian singer and dramatist, is a great admirer of Negro songs, and includes one or more in her programs which are rendered before some of the most exclusive audiences in the world.

Some of Detts instrumental selections are utilized in the choicest programs rendered by the best white artists. Thus, we have every reason to be proud of the progress which we have marked along this particular line.

#### **NEW YORK CITY** SUN and GLOBE

JUN 1 1927

### NEGRO MUSIC IS **COMING TO ITS OWN**

#### Acclaimed Both at Home and in Other Lands.

"Negro music is more and more taking its place with the music of the world," writes Cleveland G. Allen, in Current History Magazine. "It is now being acclaimed both at home and abroad as having its own distinctive ge and philosophy and as repreenting the only folk music of Amerca. Walter Damrosch says of it: 'If proof positive of a soul in the negro onle should be demanded it can be given, for they have brought over from Africa and developed in this country, even under the unfavorable enditions of slavery, a music so wonerful, so beautiful, and yet so strange, that, like the gypsy music of Hungary. t is at once the admiration and depair of educated musicians of our

"The negro first came to this country on a little Dutch vessel in 1619. The only asset that, he brought with him was his songs, and with them he faced the long stretch of slavery, covering a period of 250 years, with a courage unequaled in the story of races. Singing his songs he made known his sorrows, his hopes, his aspirations, his patience and his vision of the freedom to come. He was among strange peoples, with strange stoms, but he knew by his songs hat he could express his character and soul, and that it would not be long efore the world would see this soul and accord him a place among the aces of men.

"With reference to jazz music, I do not feet that it deserves to have atached to it much importance. It has rot had the influence or the bearing on the negro's life that the other forms negro folk music have had. The nearest approach to what is cominty called jazz music may be seen n the dance and game songs which are used during slavery as a more less recreational outlet after the y's work. They were never particl-

pated in by church members or those who 'professed' religion. . . . Jazz music must not be confused with the negro spirituals or in any way associated with them. Jazz music is more or less incidental and is not an index to the negro's soul as are the spirit-

## SAVANNAH, GA., HAN

OCT 121977

#### DRAMATIC SOPRANO APPEARS NEXT MONTH

Negro Education Committee to Present Marguerite Avery.

In a class with Marion Anderson, who appeared here last season, though a somewhat younger artist, is Marguerite Avery of New York City, who is to appear in a program at the Municipal Auditorium Monday evening, November 7. Music loving Savannah may expect one of the rarest treats of the year The Brooklyn Observer says: "Mar guerite Avery possesses an excel lent voice of rare quality and artistic finish." T. A. Herbbons, a mu sical critic of New York, say among other things: "The singing of Marguerite Avery cannot be described in mere words. You have to hear her for yourself. She is the personification of musical beauty and enchantment. Cultured, refined, endowed with marvelous interpretative ability, you are uplifted and inspired in a wonderful I wish the world could hear She surpasses in the interpretation of the spirituals.

The education committee, which is fostering the opportunity school at Cuyler, with the active help of the Board of Public Education, -xpects the patronage of the write and colored public in a capacity house. Tickets will be available

### FLORENCE COLE TALBERT BACK FROM EUROPE

Studied For 2 Years and Made Operatic Debut In Cosenza, Italy

who had already established herself firmly in America as a soprano of the first rank, reached New York on the Ile de France on Tuesday, October 18, after two years and three months of study and singing, both in concert and opera, in Italy and France. Reports from Europe which preceded her return indicate that she has enhanced and broadened her splendid art equipment, and won distinguished acclaim from her foreign

hearers.

The idea of European study in operatic roles, it is said, was given to Mme, Talbert by an Italian baritone, Eusebio Concialdi, in Chicago, after she had sung duets with him on several occasions in that city. So, on July 18, 1925, she sailed on the Conte Rosso to join the summer class for Americans at Villa d'Este, a historic summer resort at Tivoli, near Rome, where she studied with Mme. Delia Valeri and Vito Carnevale.

Then after a year's work in Rome with Julian Iuzada, a Chilcan, which included dramatic coaching, Mme. Talbert went to Milan and was coached by Sylvo Puccetti and Mario Bellini. Further operatic coaching was received in Paris from M. Marcel Picheran of the Opera Comique, special

with this ample preparation the American singer was given her chance in opera at the Comuale Theatre, Cosenza, Italy, in March, 1927, when she made her debut in "Aida," making three successful appearances. She was supported by a company which included Luigi Marletta, tenor; Pina Minotti, contralto; Ugo Marturano, bari-tone, with Maestro Antonia Gallo directing. The success achieved in these performances is shown by comment in the Italian papers, the Cosenza daily, Calabria Fascista,

"The title role was taken by Sig-norina Florence Talbert in a praiseworthy manner. Her neather ful voice and expressive acting won her hearty applicuse from the large audience,"

Other concert appearances included recitals in Rome and Paris, and in case she emphasized her artistic breadth. Before the Sicilian-Society, she sang "some Indian and Negro melodies which were Mme. Florence Cole Talbert, greatly appreciated," and of anothRome, said: "All of the artists did well, but the greater success was won by Florence Talbert in the arias from "Aida" and "I'Africaine." Her voice of velvety quality and dramatic expression was such as to overwhelm the audience."

Perhaps the most unique of her Italian experiences was an invitation, which she accepted, to become a member of the Fascista Group of Lyric Artists by which she is reputed to be the first Negro Fascista. She was heartily received by the Italian artists.

Mme. Talbert is planning a brief

American concert tour in which she will probably be heard by her people in all sections of the country after which she will return to Italy to fulfill a contract which she signed before leaving Rome with Sig. Vittore Deliliers for a number of operatic engagements.

She is at the Y. W. C. A., Emma Ransom House, awaiting the return within a few days of her mother, who joined her in Europe, but who did not sail for home until October 21, after which she will visit her western home and friends.

Madante Talbert

THE AMSTERDAM NEWS offers attention being given to Verdi's its congratulations to Madame Florence Cole-Talbert, the first Negro prima donna. Negro women hav won fame as singers before this, but not in opera. Such stars as Madame Selika, Flora Batson, Black Patti and Azalia Hackley won the public acclaim in concert work Madame Talbert is the first to succeed brilliantly in operatic singing, to receive enthusiastic recognition in Italy, the home of opera, where ordinarily good singing is a mayer of course.

> MADAME TALBERT'S success is a fully deserved tribute to her genius and character and a splendid service to her race. After such a signal triumph in Europe it is not too much to hope that some day the Metrope

## HE STORY OF HANDY - THE "BLUES" KIN

#### WILLIAM C. HANDY'S "BLUES"

A Negro's Contribution to American Folk Song

By Abraham Brown

this racy day with its nervous for for the new in everything, recurrence of a contemporary k, fifteen years after its debut, tamps that work and its creator with a unique significance. This with a unique significance. This significance is even greater in that most hectic of the "Lively Aris," the nopular song. The recurrence of the policy of the song treats to the germ, at least the month treats to the germ, at least the month treats to the germ, at least the month treats a glimmer, if no the glow of genius in its compose. The sheer rareness of a true totce howedays, commands the therefore howedays, commands the therefore the properties of a more flan idle curtosty—even if the Voice be that of a mere popular song.

Mr. William C. Handy, in the fifteen years since the publication of the St. Louis Blues," has, with childlike modesty, accepted our nazemad country's return, year after year, to the slow plaintiveness of his "Blues" strains. Within the confines of this short article I shall try to present the salient elements of perpetual appeal in "St. Louis Blues" together with a just appreciation of its composer.

From time immemorial man has ignificance is even greater in that

From time immemorial man has striven to capture in a word, in a chord, the joys and sorrows of the race. Music seems to have been his more effective medium. Words, on the other hand, have in shining instances barely approximated the superior expressiveness of music. The music of "St. Louis Blues." conjuring up as it does the trials and the hopes of the American Negro, seems to confirm this view.

The opening strains of "St. Louis Blues"—the music, mind you—paint a picture of the weary black laborer on the levee; the teeming congestion of the St. Louis black elt, or the black belt of most any American city. The almost Semitic plaintiveness of these strains sug-gest the voice of a Moses, filled with the suffering of his people, implor-ing the Powers that be for deliver-ance from bondage. From this the music goes on to a more hopeful strain, as though reassuring the Children of Israel that their day will come; that their suffering is not in vain. So much for the

As I have said, man has found greater expressiveness (emotional, of course), in music than in words. Thus, I am led to regard the words to "St. Louis Blues" merely as a necessary practical adjunct in the vehicle of the popular song. The lyric is by no means unimportant, however. A phrase here and there, especially as in the opening, "I hate to see de ev'nin' sun go down,"

is pregnant with significance and appeal. "St. Louis woman wid her diamon' rings" is another strong line. The lyric as a whole is a masterpiece of Negro dialect, revealing as few other songs do, the long-suffering, the lazy humor and the beautiful naivette of the Negro

As is true with all genius, the man William C. Handy and his art, the "Blues," are inseparably bound together. Unlike the thousand and one travesties on his work, Mr. Handy's Blues bear the true ring of Negro folk expression. Like genius everywhere, the man in his life embodies the history and character of the Race whose voice he represents. In the span of his fifty-four years he has experienced the trials of the American Negro.

Born within the decade following

Born within the decade following the Emancipation Proclamation, he fell heir to the Southern white man's abuse, heightened as it was by the bitterness of defeat. His white playmates soon realized, however, that in William they had no docile recipient of their inherent discriminations and injustices. The descendant of a rebellious runaway slave and the son of a Methodist preacher, he tempered the rebelli-ous spirit happily with a Christian patience and forebearance. Instinctively realizing the ineffectual-ness of Proclamations in really freeing the individual, he assiduously absorbed the Three R's and the crude unaccompanied vocal instruction offered at the shambly little Alabama school house. Having, at the age of seventeen qualified, he was assigned to teach school at a point some distance from Florence, Alabama, his home town. This calling, seemed to af-ford but meagre outlet for young Handy's spirit. He wanted to become a musician. In this ambition he encountered opposition of his father, who we determined that his son should follow in his own footsteps as a Minister of the Gospel. After much wrangling, young William, now nineteen years old, packed his few belongings into a bandanna handkerchief and slinging them onto a crude stick, turned his steps Northward to make his own way.

This day marked Handy's enroll-ment in that most thorough of universities, the University of Hard

Knocks. He has well earned a membership in its illustrious Alumnae of self-made men. He has worked as a common laborer, as a teacher, as a minstrel and as a bandmaster, for a mere pittance.
All the while he practised composition, trying out his efforts when he could, with his own band. While his "Blues" have brought him occasional periods of prosperity, the greater reward of his efforts consists in the definite place they have won for him in American Folk Song.

A natural curtosity made me wonder about the inspiration for wonder about the inspiration for "St. Louis Blues." Direct questioning on this point yielded little besides a repeated shrug of his shoulders, accompanied by his "I Dunno." After much persistent angling my efforts were finally rewarded. Mr. Handy confided to word that during the hard times of me that, during the hard times of Having become a national figure '93, he found himself stranded in in the field of popular song writing,

and ultimately finding expression in the perranial "St. Louis Blues."

Mr. Handy was married in 1898 and seven years later, 1905, found him plodding along at his vocation as a bandmaster to feed, clothe and heaves the five little ones added to be seen that the state of the little ones added to be seen that the same than th years later a "shark" publisher induced Mr. Handy to part with \$40 to cover, presumably, the cost of publishing his next effort, "In the Cotton Fields of Dixie." This parting with his hard-earned money followed the failure of his repeated to the congruidation of the congruidation o efforts to place the song with the regular publishers. The net result was a Handy and his "Blues." To

of this experience was merely to leave a small number of printed copies of the song on its composer's hands.

Mr. Handy is not easily discouraged, however, and when in 1912, the publishers one after another had turned down his latest effort, "Memphis Blues," he decided to publish it himself. Although this song had already enjoyed a local popularity obtained through its publication served to spur Handy on to further efforts. So the next year, 1913, he finished "St. Louis Blues," publishing this himself the same as he had published "Memphis Blues." One song helped the other and the popularity of both "Blues," spread like wildfire. Over night, sprung up the demand for Handy's Band, rendering its lead. night, sprung up the demand for Handy's Band, rendering its leader's compositions, at rates higher

St. Louis without funds, while em Mr. Handy was impelled towards ployment of any kind was unobtainable. As a result he was compelled to go without food for days at a time and had to sleep on the levee a Broadway address, he treked daily at night. Certainly such an ex-from building to building on that perience would remain long in the street, without avail. He soon felt subconscious mind of a far less im the insidious Jim Crow attitude of pressionable person than Mr. Han the North despite its superficial dy. It is easy to believe that this gesture of equality experience is the source of at least ences with the renting agents only the title of "St. Louis Blues." Blue served to awaken the fighter withindeed were those weeks of privation in St. Louis, imprinting themselves indelibly upon the imaginaselves indelibly upon the imaginaBuilding, who rented him desk tion of this natural Blues singer, space in his offices, Handy drove

house the five little ones added to his family. The year 1905 marked his first attempt at having his work published. This was the ill-fated "Roosevelt Triumphal March," which soon after its acceptance, sank into oblivion with the bankruptcy of its publishers. Two score of characteristic Blue songs. years later a "shark" publisher in The authenticity of Mr. Handy's

#### ORIGINAL AMERICAN MUSIC AND ITS RACIAL ASPECTS

By DANIEL LYMAN BIDOUT.

HERE seems to have developed quite a discussion over some of what we consider as original Ameripar music, especially Negro spirituals, as to the racial aspect of its founda-

Fifty-four years ago (January 1. 1874), Thomas P. Fenner of Hampton Institute, Hampton, Virginia, wrote hese words in the preface of his colection of "Religious Folk Songs of the Negro," published by the Hampton institute Press:

"The slave music of the South preents a field for research and study which has been scarcely more than ublishing this slave music is that it is apidly passing away. It may be that

to despise it as a vestige of slavery; Negro. those who learned it in the old time, hen it was the natural outpouring of their sorrows and longings, are dyng off; and if efforts are not made for its preservation the country will oon have lost this wonderful music of

#### Revival of the Past.

This was indeed a prophetic utter-The "new Negro" did despise the Negro spiritual as a vestige of slavery. But suddenly there was a renaissance, and today the spiritual is we accredit this largely to the work suggests, also, that the Negro melody of the Negro composers of today, who was "white" from the outset. In a more popular than it ever was before.

have truly brought a music of the future out of this music of the past.

In discussing the origin of the Negro spiritual, we will present both sides of the argument. While a vast majority of musical historians give the Negro full credit for the origin of his music, that is, for creating it, there are many who claim that the spiritual came from other sources. Hardly any question is more debatable. Four years ago, the writer received a letter from E. S. Lorenz of the Lorenz Publishing Company, Dayton, Ohio, in which he advanced the following:

"You have fallen into a very comery extensive and rich, and one mon error that the Negro spiritual nusic is original. The Negroes, are intered upon. . . . One reason for not original. They came from Africa without a scale. They have only a line and refrain form of stanza. The his people which has developed such Negro spiritual in this country is an wonderful musical sense in its deg- imitation of the old camp meeting adation will in its maturity produce ditty or 'spiritual' sung by our which composer who could bring a music forefathers in the Appalachian rethe future out of the music of the gions generally. They were sung by Methodists, United Brethren, Bap-"At the present, however, the freed- tists, etc. There are books of them men have an unfortunate inclination which antedate the spirituals of the

"In Jamaics the Negroes imitate the chants of the seaman; in Sierre Leone, where there are Negro spirituals, I found on investigation that they had come from America by way of Liberia. Of course, in our jubilee songs the negroid element is present. It is so manifest that one can tell almost by reading the difference between white spirituals and the Na tween white spirituals and the Ne-gro jubilee song. In looking over a jubilee song book the other day, could pick out the things they had

taken bodily from the whites."

Of "White" Origin.

No less an authority than the great
Constantin von Sternberg, late Rus-

brilliant essay on Negro music, writ-ten more than ten years ago, he said: "A careful study of the history of American slavery shows that pirates have contributed but a very small proportion to the American slave trade. The main supply came from Portgual, where (1402) five thousand low-caste Negro men and women were accepted by Henry the Navigator as a ransom for 50 high-caste Moors. From 1402 until the middle of the 18th century these Negro slaves lived and multiplied in Portugal. During these 150 years they lost their African language and their race memory and had, in exchange, learned to sing—purely by imitation, of course. In their original home the African had no song. He used only primitive in-struments of percussion in conjunc-tion with shouts and walls. What they learned to sing in Portugal were

of course, Portuguese songs.
"Portuguese nobles futroo traffic of slaves to the then English colonies in America. Here the slaves, colonies in America. Here the slaves, in time, lost their Portuguese language, and, naturally, adapted their Portuguese meledies to the cadence of English speech, which they had learned. The chief alterations made in the old melodies were those of rhythm, owing to the great difference between the cadence of Portuguese and English greath.

"This brief historical sketch might suffice to remove the terrible odium from our Negro melodies of being of African origin. The Negro melody was 'white' from the outset."

Another View.
On the other hand, Negro authorities on the subject have not accepted these views. James Weldon Johnson, these views. James Weldon Johnson, Negro poet and author, in his "Book of American Negro Spirituals," the most popular one of its kind ever published, says: "Although the spirituals have been overwhelmingly accredited to the Negro as his own original creation, one or two critics have denied that they were original either with the Negro or in themselves. The opinion of these critics is not sound. It is not based upon scientific or historical inquiry, indeed it can be traced ultimately to a prejudiced attitude of

mind to an prelindred attitude of mind to an previous so concede the creation of so much pure beauty to a people they wish to feel is absolutely inferior.

"The statement that the spirituals are imitations made by Negroes of other music they have heard is an absurdity. What music did American Negroes hear to imitate?.... There remains only the music which the Negroes heard their white masters sing chiefly religious music. Now if ignorant Negroes could evolve such music as 'Deep River,' Steal Away to Jesus,' Couldn't Hear Nobody Pray,' etc., by listening to their masters sing gospel hymns, it does not

detract from the achievement, but nagnifies it."

We dare not enter into this con-troversy — only authorities can do that! But we fail to see anything offensive in the foregoing opinions of the white authorities whom we have quoted. Their arguments do not deact one whit from the glory of the gro's contribution to American art life, as Mr. Johnson suggests. They magnify it. We think there is reasonable argument on both sides.

Incidentally, we do not agree with

Incidentally, we do not agree with Mr. Johnson that the opinion of all critics who hold that the Negro spiritual was not original with Negroes can be traced to a prejudiced attitude of mind. We rather think these men rance, Russia, and elsewhere, which were searchers after truth. Aftervill last through the winter and the all, art knows no color, and it seems pring. He might then go to Canada that delvers into it ought to leavester in the year, to South America the racial aspect out of the matter altogether. Unfortunately, they are human, susceptible to imman prejudices and faults; consequently there is its he told me, by no means all trave danger on both sides of one's moothed out now. Maintaining a being tempted to argue according to putation is hardly less difficult han gaining one.

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bridged by a structure strong enough for the heart to feel its presence, and such a structure would be a beautiful and strong symbol of peace."

Great Tenor Says He Achieved Success When He Quit Worship Of Whites

1928 TOUR INCLUDES ALSO SOUTH AMERICA

His Next U. S. Appearance Will Be In The Fall Of

PARIS—Hearing that Roland Hayes, who is resting here, was about to start on a European tour, I arranged for an introduction thru Mr. Lawrence Brown, and had the pleasure of meeting the noted tenor at the

his prejudices rather than to his scientific and historical discoveries.

"Thus," as Mr. von Sternberg suggests, "if the white man accepts the Negro's song as a basis for his national art, and if in the white man's symphony the Negro feels, here and there, a beat of his own palse, the chasm which separates the races would be bridged by a structure strong enough for the heart to feel its presence and as a boy.

The gaining one,

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I learnt from Hayes that he was born in Curryville, Ga., on land that had been bought by his abouter from had been bou

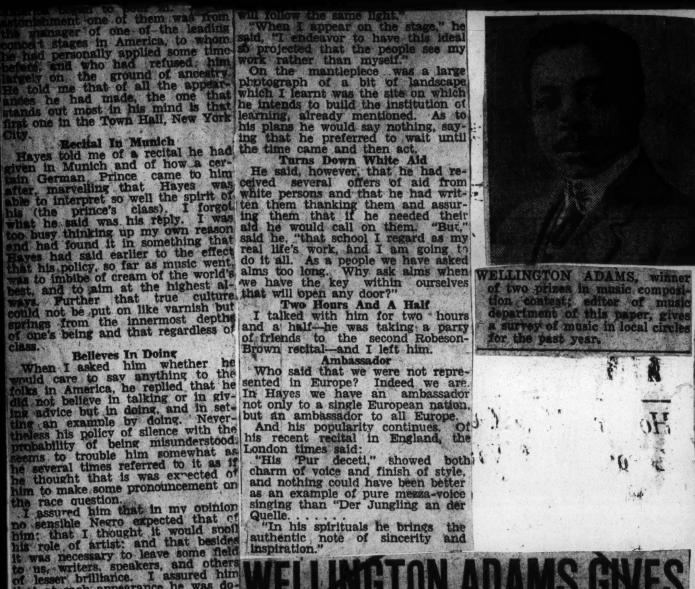
At the age of fourteen his mother took him with her two other children to Chattanooga with its better educational facilities, where himself and his brother took turns at going to school and working in the fron foundry. In the meantime he had been coming into knowledge of his musical ability, and was encouraged by Arthur Calhoun to go to Fisk University where he remained four years. In 1911 while working in a club at Louisville he was asked by Fisk University to sing with others at a missionary movement. This proved so successful that he gave himself up to his beloved study for the next five and a half years.

"Discovered Himself In 1918

"But it was not until 1918 that I really found myself," he said, "it was then I discovered that if I were ever to amount to anything I would have to give up worship of the white man verbatim, that I would have to work my highest ideals by and through myself. I went away in 1918 to fry my new tool and found that it had cut much better than I thought at would."

thought it to make some pronouncement on the race question.

I assured him that in my opinion is sensible Negro expected that of him; that I thought it would spoil his role of artist; and that besides it was necessary to leave some field to us, writers, speakers, and others of lesser brilliance. I assured him that at each appearance he was doing more to break down race prejudice than a large number of us together were able to do by writing and speaking. "You do an inestimable amount of good for all of us, even then you are not conscious of it,"





when you are not conscious of it,"
said.

"O." he said quickly, "I am conscious of it all the time. My people come first to me, and I try to make every move count."

Work Hard His Advice
This he did ask me to say, however. He wished to advise musicians and others coming to Europe not to be too content with the absence of color prejudice they met among the bourzeeds but to work hard and try to distinguish themselves not alone as Negroes, but as men and women. "Don't come and ask the people. I know Europeans. Very few of our people meet the best class. If I do say it myself, it is what I have done that has forced them to take me in: I don't abuse their generosity. I see their ways, and take unto myself the best only. It is only what one builds up on one's best that makes for supremacy."

Follows God Within

He went on: "I follow the guide that is within me. The part of the Crod that is within me and each man an achieve in his own calling if he am achieve in his own calling if he least of the Ferraris Fontani Award was presented on the Sont at John Wesley Church on the 6th. Jessie Andrews Zachery, coloratora soprano, winner of the Ferraris Fontani Award was presented on the Sont at John Wesley Church on the 6th. Jessie Andrews Zachery, coloratora soprano, winner of the Ferraris Fontani Award was presented on the Sont at John Wesley Church on the 6th. Jessie Andrews Zachery, coloratora soprano, winner of the Ferraris Fontani Award was presented on the Sont at John Wesley Church on the 6th. Jessie Andrews Zachery, coloratora soprano, winner of the Ferraris Fontani Award was presented on the Sont and the content of the fontani Award was presented on the Sont and the content of the fontani Award was presented on the Sont and the content of the fontani Award was presented on the Sont and the content of the fontani Award was presented on the Sont and the content of the fontani Award was presented on the fontani Award was presented on the sont and the content of the fontani Award was presented on the sont and the content

th. 22nd, by the College Club o
Women at Metropolitan A. M. F
Church.

Marelle, M. M. Tibbs, director, broadcast over WRC Station on the 22nd. The Opera D'Armour was presented on the 3rd, at Metropolitan A. M. E. Church. An organ recital was given on the 6th by Prof. Armand Gumprecht, composer and organist at Shiloh Baptist Church. Antionette Garnes, Diamond Madal Winner gave a recital at Metropolitan A. M. E. Church on the 22th. Charles Ceculifor on the 22th. Church on the 24th. Charles Ceculifor on the 24th. Charles Cec

and Charence Cameron White ough Southern Educational in-

Charlotte Wallace Murray, con-alto of New York City gave a cital at Metropolitan A. M. E. nurch on the 20th, under the aus-des of the Washington and Vi-nity Federation of Women's lubs. Leonard Jeter, cellist, Fe-Weir, violinist and Olive Jeter Weir, violinist and Olive Jeter wait appeared on the 14th, in joint recital at Dunbar High

Estelle E. Pinkney, was honored on the fifth of this month for her excellence in music with an award by the Phi Kappa Key of

Oberlin and was elected to the Lambda Honor Society of Oberlin, Onlo. The East Washington Male Ghorus, Inc., gave their first rectal of the year at Israel Baptist Church, S. D. Washington, directing and Howard Payne, pianist on the 24th. The Famous Williams Singers appeared on the 27th at Mt. Carmel Baptist Church.

The Samuel Coleridge Taylor Choral Society, revived in Newscamper, 1926; presented on the 24th "Hiswatha," Jessie Zachery of New Brown of Philadelphia, tenor; Frank Harrison of New York, baritone; Mary L. Europe and Florence Porter, accompanists.

Porter, accompanists.

The Howard University Choral Society, Lulu Veres Childers, directing presented on the 4th Coleridge-Taylor's "Hiawatha" in Rankin Memorial Chapel. Solosists Alvis Andrews of Howard Conservatory, soprano; Alaxandar Gatewood of New York City, tenor; Barrington Guy of Howard Conservatory, baritone.

Rowths, D. Tyres, dramatic, so

Bertha D. Tyree, dramatic so prano of Chicago, music teacher in Miss Nannie Burrough's school appeared on the 9th in a recital at Nineteenth Street Bantist Church. Howard University Glee Club, in annual recital on the 12th, Rankin Memorial Chapel. Sergt. John J. Brice appointed Bandmaster of Howard University R.O.T.C. Band on 4th. Harry Gill Lillian Evanti, local artist was home for a season and had a successful tour of the states ere returning abroad.

Smith gives senior piano recital in Rankin Memorial Chapel, H. U., on the 28th. Joseph H. Douglass, violinist, began on the 30th a summer tour to schools in Alabama and North Carolina states.

among others, as winners at St. Louis, Mo., in the national Wana-maker music composers' contest on he 26th.

Carlton Dorsey, violinist, ites book on "The Physiological as of Bowing through Anatomy Violin," containing 300 pages.

The Board of Management of Washington Conservatory of usic and School of Expressi-ssented five artists in a program New Bethel Baptist Church on

Students of the Columbia Contervatory of Music organized a nusic club on the 18th, and planned public testimonial in honor of their director, Miss Elizabeth florris, president.

November—

Barrington Guy, baritone, it was mnounced on the 11th, was signed as contract to sing at \$500 a night by local promoters. Public testimonial on the 19th, to Wellington dams, the winner of first and furth prizes of the Wansmaker nusic contest, at John Wesley faurch. The Amphion Gree Cliph presided in their annual programs and social recention on the 20th, in

and social reception on the 20th, in the auditorium of the Y.W.C.A., Prof. J. Henry Lewis directing.

December— Barrington Guy, dramatic bari tone; was honored on the 13th by citizens at a testimonial at the Murray Palace Casino. The Operatta D'Amour presented a prota D'Amour presented a pro

nurch.
The Burleigh Singers, Philard Tonic Society, J. Hillard To monic Society, J. Hillard Taylor, director; The Washington Edderation of Choirs; R. J. Damiels Music Chib; and the several local music teachers have enjoyed a successful musical year, also the Birney Choral Society. Mrs. Edna Gordon Hockings, director. Mme.



The Jazz Orchestra in Full Blast. Drawings by Miguel Covarrubius.

## SUMMING UP MUSICS CASE AGAINST JAZZ

BY ERNEST NEWMAN

LONDOK.

ITFLE did 1 think what a hornet's nest I was disturbing when, in the imouence of my heart. I wrote an article in a non paper a few months ago on subject of jazz. The article was inted more or less fully in a beer of American papers, and he atorm broke on my poor rizona became acttated. Nob

#### British Critic Calls It a Bundle of Tricks Which Restricts The Serious Composer's Power of Imagination

I do not know; and want purelled me most was they even the sweet reasonableness of my request, to the humanounds to keep over dirty pawe off their before win taken by some write has an excuse for letting their anary passions rise. Now has I Times to do an article on the against jazz I approach the subject

Jazz Has Two Aspects

Before I deal with the case ngainst jazz, however, let me say a word in favor of it. One or two of my critics asked me triumphantly, with an air of an American dragon that had got St. George down and was bitting him hard in a tender spot. to explain why, if jazz is a dead thing from the neck up that I said it was, I took so much trouble trying to kill it. But there is a slight con

while at first; it was like a cocktail. But when the novelty had worn off, musical p

a single musician of any standing could now be found in my country aspects—the musical and the terpsichorean. I was considering it only
in the former aspect. I meant simply that musical people had mostly
ceased to take it seriously as music.
Whatever may be the case in
America, I beg to assure the American public that in England the
thing, regarded as music, is dead.
We all found it amusing for a little
while at first; it was like a procoritail. But when

I simply a musical case: I musician that I object, for ing to the ordinary jazzing of order. Not that I would ever to a clever musical paredist ing his humor at the expense unater. But to do this accepthe has to be a master himself; is nothing more delicious than

mind to do it. wever, speaking erally, are not er enough to ake their maplations of the sics tolerable. hey are not arsts in the sense hat the great litrary parodists eve been; they re merely hearty rinning chaw-

It is one thing to have a good cture turned ino a thing of harmless fun by ome one who is himself a quickwitted artist; it is ulte another thing to have it rawled over by moron. The avrage jazzsmith, n his would-be umorous treatent of a classic, merely a street rehin who thinks. he has been smart hen he has sidled

tooking and added a mustache to that is as witty as, say, J. C. the upper lip of the beautiful lady Squire's parodies of Byron and who figures in it. My gentle ex-bortation to the jazzers to keep their W. B. Yents's "Innistree." or dirty paws off their betters has been Brahms's treatment at certain points "paws" and "betters."

So little, indeed, do I object in toto fingered bunglers.

to the musical laying on of hands that I find myself in the curious convicted me of inconsistency when

ment, to serve with me. Roger Kain, for example, who saddened a whole bright Autumn day for me by saying that he had read my article "with great indignation," also "at pressed himself," to an interviewer, "as opposed to the juzzing of classical music." I myself would not go as far as that. If any jazzist will sprite me a musical commentary on its hettered by Dyorak treatment of t-rate parody, but it takes a first- write me a musical commentary on is bettered by Dvorak's treatment of

it; but the canta-

bile melody of Chopin's "Fantasi Impromptu" 14 ened by Harry Carroll's treatme of it in "I'm Always Chasing Rainbows." He has simply made the poor tune commit, so / to speak, hari - kari on Chopin's doorstep. Let the jazzsmith, if he can, give a new turn to the smil of Mona Line; bu for Heaven's sake don't let him se the lady's charm ing mouth moving mechanically to the slow conques of a piece of chewing: gum.:

Have the jazz smiths, indeed, any composers in the full sense of the term, and wil jazz ever evolve A composer of that kind? We all bear

ability is very remote, however, tha the inaz orchestra will have any influence on the ordinary orchestra the colors of the former are at one too pronounced and too limited to that, I imagine. It is dangerous to prophesy, of course, but, I doub thether the saxophone can ever be made to play more than a subordi nate part in a concert orchestra; it

ome of my critics who generously men's themes and developed them ing of certain rather obvious things in music, but a very tong te-tied intrument for saying most of the things that a genuine compose wants to say. It is admirable in its wn way, and the brilliant jazz scorers are to be complimented on find-ing out that way and exploiting it to he full; but it is still not the wa of the concert orchestre, and I don

has much future outside jaz

But will jazz werk out its calva find it, that is to say, developing a rt of its own that will be able t ear comparison with what we gen rally mean when we speak of "mu c"? I take leave to doubt this als

for the following reasons:

There is not, and never can be, a specifically jazz technique of music apart from orchestration. We might as well suppose there can be such a thing as Mohammedan mathematics. or Buddhist biology, or Peruvian psychology, as suppose that there can be, in the last resort, such a thing as jazz music as distinct from ordinary music.

#### The Idea in Music

There is only one way of writing music on the large scale; you must have ideas, and you must know how to develop them logically. Now, in both these respects the Jazz composer is seriously hampered. If he writes too obviously in what we call the jazz style he will not get very far, for the ideas and the devices are too stereotyped. If, on the other hand, he moves very far away from hese devices he will not be recognize able as a lazz composer. Jazz is not a "form" like, let us say, the waltz or the fugue, that leaves the composer's imagination free within the form; it is a bundle of tricks of yncopation and so on. Tie a comoser down to these standardize tricks and he cannot say much in them that has not been said already; let him depart from the tricks, and his music will no longer be jazz. It is an instrument on which ittle men can play a few pleasant in the new orchestration that men little tunes; but if a composer of any like Ferdie Grofe exhibit. The prob- power were to try to play his tunes n it, it would soon break in his

I am confirmed in this opinion by he more ambitious efforts that have n made in America to expand azz, Deprive Mr. Gershwin's "Rhapody in Blue" of its jazz orchestraion; study it in the black and white of the piano score, and you will be arprised how little jazz there is in Mr. Gerobwin, it seems to me in the attempt to sit on two stool t once has fallen between them.

Its work is not a chemical combinaion of text and "straight" music but
mechanical security of the two. He me of the gentleman wick Papers" who, having to an essay on Chinese meta-s, read up first IC ins" and metaphyside" in the encyclo-

the information did not really con-bine. So with Mr. Gerahwin's "Rhal-ody in Blue," we say of one par-age "This is China," of another. This is metaphysica," but hard nywhere do we find ourselves say ng, "This is Chinase metaphysics."

#### The Gershwin Effort

The reasons are obvious. So long as Mr. Gershwin is exploiting the neutral fact tricks, he gets hardly any further than the average of his fellow-criminals; and when he launched out into "straight" plane concerts music we begin to ask ourselves. what all this has to do with jus The work was, in fact, though Mr. Clarabein may not have known it at the time, a commendable effort to hake nimself jazz-free. Mr. Gersh-vin is a gifted young man with an priable facility in producing catchy iquant, pungent tunes. But when nusically speaking, he wanted to be ome a man and put away childis things, all we got was a series of reminiscences of the "straight" mu-de he had played on his plane and heard in the concert room—Liaxt, Chopin, Debussy, César Franck and others. It was a creditable first at-tempt to do something bigger than ezz, but it ceased to be jazz as soon s it tried to be big; I would guar antee that if I placed the majority of the pages of this score before any justeian, hiding from him the name of the composer and the title of the work, it would never occur to him that it was anything else but an at-tempt at a plano concerto of the or-dinary kind. And I rather that Mr. ershwin is now of my opinion on the main point involved.

"As for jazz, itself," he recently aid to an interviewer, "certain types of it are in bad taste, but I do think it has certain elements that can be eveloped. I don't know whether

it will be jazz when it is finished." Precisely; that is what I have been contending all along. The further lazz is "developed," and the more musical talent there is in the composer who "develops" it, the less like azz will it be. But I should not call nch a process "development"; I hould call it the abandonment of all

that makes jazz jazz.

There remains the point of the supposed rhythmical novelty and the possible rhythmical developments of jazz. That jazz usakes a strong feature of certain rhythmical formula



Tazz Instruments In Repose.

up to a poster when no one was something of Chopin's or Grieg's willing testiment to the great skill grievously misunderstood; to get of a theme by Paganini, no one will the true sense of it, it should be be more pleased with his effort than read with the accents on "dirty," I. All I object to is the practice of a very difficult and subtle art by thick-

position of having to disagree with he said that "Strauss took other is an admirable medium for the say-

here is nothing absolutely new in nem), is not denied. But in the first So I am not impressed by this vague ace these rhythms are so stereo-talk about "developing the rhythmired that the constant use of them cal possibilities of jazz." ikes one jazz work and one jazz, aposer sound monotonously. Ilke other; and in the second place

TU

other; and in the second place othing is easier than to make new hythms—in the abstract.

Give we a proof knife and a tearry, and I will undertake to bent ut a very large number of bostract combinations of these and twos and brees and jours and so on. But the selicing these abstract combinations izing these abstract combinations music is a very different matter. requently, in the history of music, ers have been fascinated by theoretical possibilities of a new elepment, but have been unable utilize them freely in their work. dern harmony is a case in point. coretical harmony has outgrown actical harmony. It is easy to mufacture all sorts of new harmies, but not so easy, as some of modern composers have un-tingly demonstrated, to make ac-stable music with them. They e not yet discovered the new mel to go with these new harmonies y either fob us off with a melody it can hardly be called a melody at or, when they try hard to be lie, merely fall into the old

Live music is all of a piece: mel harmony and counterpoint all as equals to the same end one of the team its head too h and it upsets the coach. In early' nineteenth century th talian opera composers tried to "delop" melody; but they could ca ve melodic tuxuntance by im rishing their harmony. altuation has been reversed; has ny and counterpoint have rush id too fast for melody to k with them. We shall know the great man in music, indeed, by acity to run the new melod ny and counterpoint as beau ly in harness together as th masters did theirs.

ut he will only do this by curt to some extent, the ambitiou tensions of each of them. And a d in the abstract, some of them the time-units in unaccus I ways. But the jazz writer they can exploit ther

Jazz has no "rhythmical possible itles" whatever that are not open to straight" music; the difficulty in orth cases is to turn a theoretic ossibility into a practical realiion. Here again the "Rhapsody i the" enforces my point for me when Mr. Gershwin forgot his las ciations and settled down to th nsiness of writing a plane concerhe found that in order to make hi music flow easily over big space he had to stop playing the usus little jazz tricks with his rhythm.

#### 题: 直接的語言法所因可以聽去歷不在自己可以與關例:(日) 经主义的 DELCH SCHOOL DIRECTED BY TAVIA 以自己過程到自己的資程的主義的資格政治所有自己的原理的目的有事用的過過可以可以發展自己的公司的公司 解析社會經過20分域的2個時代達0分數學以10個的內面的音音的音音的

reginaling with "Every Time I Feel the Spirit" and on through "Poor Mourner" increased in volume and length of time; but it reached ap-Not only did rone upon your of rearious proportions as Miss Jean ment of one of the school official pulsuae from 7,500 pairs of hands Beason sang the solo part af of Dallas. It was a complete up rest every number rendered by the Couldn't Henr Nobody Pray" for cess from the moment that Mr. 100 voice mass chorus of The Book-the first time and it was closely littman was introduced as the day one voice mass chorus of The Book-the first time and it was closely or Washington High School when it followed by "Done Found My Lost appeared before the National Educational Association in the Andito-citional Association was also being a second to the Foundation of Cere-citional Andito-citional Andita

NANT HEAR SPREWUALS FOR

ply born out by the statements of as beat by the batting of this ply born out by the statements of the refer and the statements of the wings and expressed flield until the last golden censes pleasure at the malitious.

Said Principal Peterson, memor of the Executive Committee head of one of the largest High heard singing in every part America; from every nationality under the sun almost; and I have been a musician of parts all of my life; but "and here his emotion was evident, he declared, "I have never in my life been so affected by the evident soul of music as I have been here with this chorus, A ou can never know just how muc this chorus has done to encourage

MOVEMENT ON AND OFF

For more than three months this horus, under the direction of Prin pal Joseph J. Rhonds and the faculty of the school had been in calning even to the minutest de all of movement on and off th age and the harmonius affect d alongers with secured by nee The movement of the the 600 students required han five minutes and a single ; The accompaniet Mr. Theor

Norsworthy, graduate of the spr class of the school, also re much yealse for his officiency, the plane. According to the state lace on the stage,

## GIVES RECITAL AT COLUMBIA

Greek Fraternity

The critics of choral music at Columbia University recently, under the direction of Dr. Walter Henry Hall. heard Dr. Roy Tibbs of Howard Uni Schools of Los Angeles, 41 have versity, Washington, D. C., render several classics on the plane and or gan. At the close of the audition the entire staff of the 3 hours of Music prance the art and skill of Dr. Tibbs.

Dr. Tibbs, the as All Thursday of pregan and plane at Howard University

Conservatory of Music, has recently received word that he had been elected a member of the newly organized real study of the needs of the No. Pl Kepph Tampe Society of Oberlingro. The impression will be a last-universely the field of presidents, newly organized Greek letter society has the same standing as the Phi Beta Kappa in the general education field. While in New York Dr. Tibbs wa he guest of Dr. Melville Charle organist.

tandall J. Condon, mater of Cere-nonies for the evening, wend tated the wings as the program Classes and Mrs. Portla Washington Pitt-man, conductress, left the stage, man, conductress, left the stage, urged her to return and requested that she lend the whole assembly it is highly probable that the majority of the more than 7800 persons who were gathered in that building "Curry Me Buck to Old Virgining from every state in the Union in." And naverillated in the his. had never heard the Negro spirituals howard Music Head Electory of the absociation has there were gathered and certainly not by seen such harmony produced to the n as beat by the bate pald'nt Bear Nobody Pray" had away, burst again into apthe or the Students began to most and democraticated transport to the control of and of three of we PEARANCE, ONE OF THE ONLY

SHIPPRIN

CHILDREN appearance of the chorus ice the just of the only two rences of Dallas public school CHORUS TRAINED EVEN TO See before the association. The MOVEMENT ON AND OFF ther was the 500 voice chorse of thite children picked from all of he schools of the city and directed by Miss Sudie Williams, director of music in the elementary

WO OF DALLAS SCHOOL

But this chorus of Tuesday night was a beautiful sight. Nearly six undred boys and girls; completely filling that buge stage; tier upo nees. Not a child was out of harnony as to dress and their souli oured out to their music.

STUDENT SOLOISTS PROVE FAVORITES The applause of every number

#### cace Music May Set The Standard

(Continued from Page One)
verses the paster looked out on
the galleries with an air of dissatisfaction and said, "New you
folks up there, you know that
aim to look there, you know that
if reas you're a little embarassed
by look large audience of white
folks but they came here to hear
you sing, and they was to hear
instead of a few minutes for
that hymn lifted me above the
world, brought balm for the
heartaches of life and made me
forget even as I am now forgetting that your space is limited.

GEORGE F. VIETT.

PRESERVING NEGRO SPIRITUALS Miss Edna Thomas, native of Louisiana, is the Phi Beta Kappa in the general

striving to resone from oblivion the choice education field egro spirituals of the ante-bellum South, While in New York Dr. Tibbs nd those of us who are attached to the tralitions of this section will bid her God-speed Ch

as in all their toil there was present a realisation of service that filled them with a secret pride and took away much of that sting
from their work that might otherwise have
burdened them beyond bounds, so is their
music free from ignoble emotions. It is well

Prominent Norfolk recognized that a nation's characteristics express themselves in their songs, and Miss Thomas, in finding this old-time inspiration of service in the spirituals, is doing something to bring out a higher sense of the Southern negro race. Yet withat, it is, she urges, the music of a cared bird; it is slave music. Hence it never reaches any tremens dous climax, because the lives of those who

sang its refrains had none.

Miss Thomas makes it quite clear why she has undertaken to preserve these spirituals. for she explains that while negro music and folk-lore represent art greater than the race that produced it, they are yet inextricably linked with the history of that race in the period with which they deal. "And since the period that produced such incomparable art is closed forever, it becomes all the more important to preserve it and make it known to the world." In carrying out her self-ap-pointed task to accomplishment the can feel that she is herself expressing a like sense of service to the one she finds manifested in these songs. And he is at the same time help-

ing to heal some wounds of an era that is

past and gone.-Jackson (Tenn.) Sum

## Ur. Roy libbs leam

The critics of choral music at The crities of choral music at Columbia University recently, under the direction of Dr. Walter Henry Hall, heard Dr. Roy Tibbs of Howard University, Washington, D. C., render several classics on the lane and organ. At the close of the will have been of the school of Music praised the art and skill of Dr. Tibbs.

Dr. Tibbs, who is professor of the organ and plant music at the Howard University Conservatory of Mark, has recently received word that a skill user second a member of the newly organized Pi-Kappa Tambia Society of Oberlin University, of which he is a graduate. In the field of music this newly organized Greek letter newly organized Greek letter society has the same standing as

whethe guest of Dr. Melvilla

# ditions of this section will bid her God-speed in her undertaking. She says she is strying for something more than the preservation of more words. Indeed, the stated in a recent interview that "it is the solid to f those old slaves that I am eafer to interpret to the world fast forgetting them—or bad perhaps, never really divined them. As she sees the lask she has audestaken, it is a labor of fove in fact. "For the most part they were preud of their bonds," she stated adding, "to his day an old colored folding, "to his day an old colored folding, "to his day an old colored folding, "to his me that she plenged to quality looks. Se they made no hymns of hate." Further than this, moreover, Miss Thomas maintains that they never made songs of anything that degrades. They made them from Bible stories that tell of love and compassion—or of conquerors and victories. And as in all their toil there was present a reali-

Prominent Norfolk White Citizen

"Certainly these are my spiritus brothers, far behind on the Path may be true, but coming steadily for ward to use neighbors or humanity three cycles of reincarnation with melo cycles of reincarnation with meloin their Gula and songs upon the
lips." As the striking complained Mr.
George F. Viett, priminent white
citizen of this city paid to the colored race in a letter to the Norfolk
Ledger-Dispatch, along hearing the
choir of Second Calvary Church in
a program of Negro spiritual Sunday
night before last. white folks.

at Columbia University attitude on the most defrate and the most obdurate social question. The text of his letter in full fol-

THE SOUL OF THE NEGRO Editor Ledger-Dispatch: Sir Many years ago some vindictive and malicious person

and published a book entitled "The Negro A Beast," basing his argument upon the assumption that the colored brother had no soul. I was present at
a debate on the subject in the
course of which the climax was
reached when the speaker for the
Negro was asked point blank what
proof he could give that the degro
had a soul. His activ won the
decision: he said—"The proof is
first that I have music in my own
soul and that music is a part of
my soul; secondly, I have heard titled "The Negro A Beast," basmy soul; secondly, I have heard Negroes sing a thousand times and I know that such singing could come only from beings possessed of souls; thirdly, music is essentially a divine gift and if the Negro has no soul neither have you nor I nor any in this audience because they are better singers than we are. Prior to that, in the balmy days of child-hood, I had realized this truth, I had received inspiration which has lingered through life from attendance at camp meetings on the rice fields and plantations of the rice fields and plantations of old South Carolina, I heard the Negroes sing then and listened in wonderment and reverence. I heard them sing on the night of the earthquake in Charleston, where they spontaneously broke into a hymn of mercy, improvising words and music for the occasion. And, recently I heard them sing again at the Second Calvary Baptist Church on Calvert street in Norfolk, under the leadership of their pastor, the Rev. C. P. Madison, a man of striking personality and very unusual attainments, and I wish to freely acknowledge through your columns that my colored brother columns that my colored brother is my spiritual brother, if by this token only—that he possesses the divine gift of song and has the

Certainly these are my spiritual rothren, far behind on the Path it may be true, but coming steadily forward to the neights of humanity through the cycles of reincarnation with inclody in their wincarnation with incloding in the souls and song upon their lips.

By that mark they are kindred in the even with the Angels in the affective with the Angels in the affective with the souls and if admonsish these colored people to never in it is a blend of kindly and happy union between the races. Let them sing with all their hearts and souls and with the full power of their vibrant voices and let us white people go to hear them whenever the opportunity is offered. Some day it will dawn upon us that the Negro-unnoticed in our midst—is developing an art distinctively his own, that he is sweeping new chords and ringing dispasens strange and puzzling to orthodox ears, that he in fact possesses musical genius and if his gift does not decline will probably set the standard of the future. The quartette with its variations and ramifications. probably set the standard of the future. The quartette with its variations and ramifications ingeniously resolved into a pleasing simplicity is all his own. The white man is here the Negro's imitator. But for my part I enjoy the singing of the congregation under the leadership of the pastor as much as the other porpastor as much as the other portion of the program. When the Rev. Madison seated himself easi-ly before the mixed audience of blacks and whites and with perfect composure and splendid voice started the hymn. 'I will Not Compromise," the unison of response was splendid. After they had gone through the four

- NOTES

By CLARENCE CAMERON WHITE Premier Tolin Soloist
Former President National Association of Negro Musicians
By PRESTON NEWS SERVICE

FAMOUS NEGRO VIOLINIST Ludwig Von Beethoven, the great Ludwig Von Beethoven, the great composer whose death occurred just composer of waking my soul in response to the melody of his own. Our Negro quartette sang on this occasion and I heard more and better music than in four years from our local stages. In the lot there were voices which coming from white faces would command and sway metropolitan sudiences and these were simply Norfolk Negroes whose daily lives are devoted to humble tasks for white folks.

Bridgetower made his first pul brothren, far behind on the Path it may be true, but coming steadily forward to the neights of humanity through the cycles of reincarnation with melody in their souls and song upon their lips. By that mark they are kindred even with the Angels in the Patherheed of God and I admonish these colored people to never let this gift languish or decline for it is a blend of kindly and happy union between the months in Vienna. His playing in months in Vienna. His playing in public and private at Dresden had secured favorable letters of introduction.

As gained him a most brilliant re-

ception in the highest musical circles of the Austrian capital. Beethoven to whom he was introduced by Prince Lichnowsky readily secured his aid in the public concert. cured his aid in the public concert. The date of this concert was probably May 24, 1802, when Bridge ower was about 24 years old. The principal item on this program was the now famous. Kreutzer Sonata. This masterplece had list been completed by Beethoven and was played for the first time at this famo.

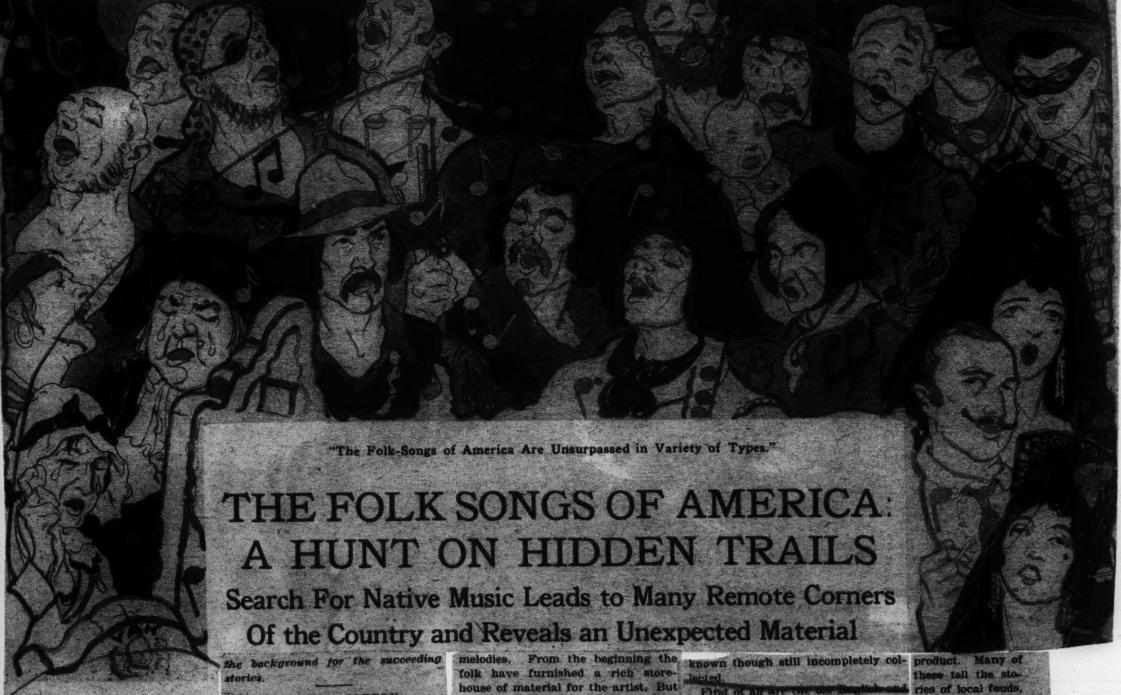
Ries, the eminent German musician of this period, writes of this concert as follows:

concert as follows:

"The famous Sonata in A Minor. The famous Sonata in A Minor, Op. 47, with concertante violin, dedicated to Rudolph Kreutzer in Paris, was originally composed by Beethoven for Bridgetower, an English artist. Here things did not so much better (Ries is wrote for Parito), although a large part of the first Allegro was ready at an early date. Bridgetower pressed him greatly be-

cause the date of the concert and at half after four o'clock and said 'Gopy the violin part of the first Allegro quickly.' (His ordinary copyist was otherwise engaged.) The pianoforte part was noted down only here forte part was noted down only here and there in parts. Bridgetower had to play the marvelously beautiful theme and variations in F, from Beechoven's manuscript at the concert in the Augarten at eight o'clock in the morning because there was no time to copy it. The final Allegro, however, was beantifully written, since it originally belonged to the Sonata in A Major (Op. 30) which is dedicated to Czar Alexander. In its place Beethoven, thinking it too brilliant for the A Major Sonata, put the variations which now form the finale."

Bridgetower, when advanced pears, talking with Mr. Thirlwa about Beethoven, told him that at the time the Sonata Op. 47 was con-



Of the folk-songs of America there little known, and yet in them is W. Gordon, the has been a her of the Harvard Faculty, has rip through the remote parts of the country in which these ballads of the people survive. He is writing for The New York Times a series of articles, telling something of the people who still any these sings and presenting a number of unpublished ets obtained during his trip. In his

By R. W. GORDON

MERICA possesses a vast amount of literature almost entirely unrecognised by the general reading public—not the literature to be found in books and libraries, with which we as a nation are familiar, but a literature that has been passed on from generation to generation solely by word of mouth. Small portions of this have from time to time been brought before the public. Joel Chandler Harris gave us a bit in "Uncle Remus"; great dramatists, among them Shakespeare, have utilized with effect snatches of folk-song; great ity on the basis of haunting folk on the basis of material already well

the larger portion of this earliest of all literary types—the parent stock from which in the beginning literature itself sprung-has never been satisfactorily studied; it remains today elusive, fascinating and to great thent unknown.

Uncurpassed Variety

Of folk-song alone America has a body perhaps greater in extent than sed by any other nation and certainly unsurpassed in interest and in variety of types. Startling as such a statement may be, it is strictly true. Glance for a moment at the extremely incomplete sumcomposers have attained immortal- mary that follows, a summary made

Scottish hallads still actively sung of murders and

in the mountain districts of North Carolina, Tennessee, Kentucky, Virginia and Georgia, and known to ome extent in almost every State. These we apparently have preserved omewhat better even than the copie of the lands where they originated. At least this seems to be ndicated by a recent survey made by Professor Reed Smith of the Unierally of South Carolina whi nows that eighty-seven of the olde allads are still sung by the Amer can folk, as compared with eighty ive still existing in England.

Then, in the same district, are th

product. Many of hese tell the stotes of local feuds others are love ongs, often with tragic ending.

ung at dances to he accompaninent of the fiddle. r picked and sung o the banja for ire amusement. ich are the wellchown and almost dless / "Cumbernd Gap," "Crip-

le Cyeek," "Sourwood Mountain, 'Old Joe Clark" and "Sallie Good-

A little further west lies the entre of the "play-party" songs, a curious type that owes its existence o the opposition shown by certain hurch sects toward dancing. Though lancing is strictly forbidden, games nay be played games that include omething very suspiciously like ncing. No instrumental music may e used; that would make too obious the evading of the prohibition, So the music for the dance games is sung. Young and old alike join the niev swinging one stepping to the rhythm of the human voice

Starting originally perhaps, with a few genuine children's games such as "Farmer in the Dell" and "Going to Jerusalem," this type gradually added and combined old ballad fragments and even stage songs. The net was type, a hybrid, exand strictly an American product.

Then there are the songs of the lains, of the great Western trek of the trials and hardships of pionee ays, including a special group that eals with the cowboy and his life se have less of the folk than any of the types already mentioned. Most are popular stage songs, made over

slightly, or parodied. Much pure first the negro simply copied; then in New England-a lament for the author material is mixed in, ranging he began to build for himself. Toall the way from the work of a day the type we call the spiritual numble unknown to the mastery of is recognized as his and his alone. Badger Clark, a Larry Chittenden, With the sailor chanteys he did or a Harry Knibbs. Still they show much the same thing. The negro on enough to warrant including such as sailors. He borrowed them with have been passed on for a period of minor variations. Those he liked he printed books.

Throughout Louisiana, and espedally in the vicinity of New Or songs not connected with the

grown and developed in this country, departing from their originals to form a distinct and striking type

ith, are the French-Canadian found along our northern

mish - American songs occur in New Mexico, Arizona and parts of Texas. Much has been done with these by Charter Lambis and others, but there still remains a mass of uncollected material.

The negro of the South is per-

haps our best folksinger. He pos s not one bu a dozen distinct types of felk-song ranging from the tragic and the sentimental to sheer bubbling humor. Some of his types -perhaps most of them—he derived in the beginning from the whites, for he is a marvelous assimilator. But in nearly every case he has so thoroughly made over the material that it would be unfair to say that it is not now his

From the white man he took the old camp-meeting hymn and built upon it his spiritual. Most of the basic technique was already there;

the refrain, the repetitions, the sequences of names, many of the actual words and expressions. At a peculiar type, perhaps best for

own.

omething of the folk element, the docks heard them sung by white years by word of mouth, from singer rebuilt to suit better his own tasks, o singer, and not by means of and later he invented new chantles on the old model.

The negro has, sans, are the creole songs, with songs used not for pulling and haulprious French patois, many of .... out for timing the blows of his hem showing an amount of satire hammer as he "drives steel" in the not often found in true folk-song mines or for the heavy labor of the They are French in origin, but have railroad construction gang. These

form a distinct and striking type give any adequate list of the varied Also French in origin, but very diff types of songs the negro sings—his cotton songs, field songs, rowing

gs, "ahouts," "blues," pe ce songs, songs about an But one more type cannot be pass without mention-his songs of th erworld, or "outlaw" songs. Thi s one of the most striking of al the groups. And it is by no m confined exclusively to the negro. though he seems to have been re sponsible for originating most of the songs. Here belong wild tales of "Brady," of "Stakoles" (that beman, Stakolee), of "Railroad Bill," "John Hardy," "Olive Jackson,"
"Diamond Joe," "Frankie and Al bert," and a host of others. The songs concerning Jesse James were probably not originated by the negro, though he has adopted them and built on them.

Founded on Fact

Practically all of the characters celebrated were real figures and most of the incidents related in the songs had a basis in actual occurrences. In a few cases, such songs have been carried by vaudeville singers to the stage, usually in garbled and inferior forms. The stage version known as "Frankle and Johnny" is not nearly so good as the earlier "Frankie and Albert." as is shown clearly by some ninety versions already collected by the writer.

Still, the list is by no means exhausted. Much might be said about the old river songs, especially those of the Mississippi, of the canal songs, the songs of the Great Lakes, of lumberjack songs, hobo songs, whaling songs, of the "forebitters." come-all-ye's," and broadsides, pecially those of New Brunswick, Nova Scotia and Newfoundland, of lead, telling at some length the cirumstances of the tragedy, an exmple of which is the famous Spring Held Mountain."

But is all of this folk-song? Can it even by a stretch of the imagination be called folk-song? Where is the line to be drawn? What is folksong? The last question is the really important one, for it includes the others. It cannot yet, be answered fully. It never has been satisfactorily answered and perhaps never

Folk-song is a loof of song in the possession of the people, passed on by then often for giverations by word of mouth, from linger to sing-er, not learned from books or from print At is to be found best among those who are most illiterate and who live in remote and isolated districts. Only by accident does it come to the notice of the scholar or

to the world at large.
Folk-song is not the product of an author. An author may have composed it, but it is not his; h merely an incident, unimportant ind soon forgotten. It is, in fact o more the property of the author han is the oak the exclusive property of the soil and water in which t chanced to grow. Soil and water vere necessary, but the acorn would have developed into much the same ree with other soil and other water. So with the song. Some author was necessary, but almost any one would have served equally well. There would have been little appreciable difference in the resulting product. As a fact both the author element and the folk element are to be found in all folk-songs of civilized peoples today. Sometimes the folk element predominates to such a degree that the author element can scarcely be

discovered. Usually the latter is discernible, though always of less importance.

That we shall find author traits in some of the songs classified above need not worry us. It would be foolish for the seeker after gold to pick up only nuggets and to ignore veins of gold-bearing quarts. Separation is a later task. It is enough for the collector to be able to recognize true metal when he sees it and to obtain as much ore-hearing rock as possible, provided it contains a sufficient quantity of gold to make its separation profitable.

## Certain Traits Identical

All the songs listed above have in them a sufficient amount of the "folk" as opposed to the "author" quality to justify their inclusion. Not all of the types have, of course, the same proportion. The older ballads have perhaps the largest amount of "folk" and the cowboy and plains songs the least. Nor are the conventions of the different types the same. Each has its own special group. Each group must be studied eparately.

Certain traits, however, will be found in all. Among these will be a love of repetition, a frequent use of refrain, much action and much lalogue but little description. The and other qualities are the true busi traits of folk literature. To study them with any degree of scientific exactness we must first collect wide ly the necessary material. Scholas n general have vastly underrate the extent of the field. So far, little progress has been made outside o a single type, the older ballad. T tudy the ballad alone is not enough The ballad is folk-song, but it is only me tiny division of folk-song.

contains its own special convention nany of them due solely to the par icular period and fashions unde which it grew. Polk-song is not lead, it is being composed today To approach any true doctrine of origins, to discover the laws of growth, we must include all available material.

No collector has yet attempted to survey the entire field; each has been content to gather and recor material either in a single local dis trict or limited to a single type of ong. Few have tried even to judge the comparative importance or unimportance of their particular mate rials in relation to other portions of the field. Many exaggerated state ments have been made; many false conclusions drawn.

Before any scientific progress can be made, the entire field needs to be marked out and surveyed and a census taken of the various types of folk-songs to be found in the different districts. Only then will it be possible to give any true definition of folk-song or to lay down with any certainty the laws that govern its growth,

Just such a survey is being at- Z tempted at present by the writer; first, by the gradual building up of g nation-wide group of correspondents fully in touch with the changing conditions in the various districts and ready to send in local songs; and, second, by a series of field trips. The latter will cover a large number of the districts already opened through correspondence, will uncover new material, and, what is of far greater importance, will bring back actual phonographic recordings of the songs in the exact dialect and intonation of the singers.

# Presidents and Hoboes

The foundation for the first part 2 of the work had been laid. The writer, during the past three and s half years, has invited correspondents to send in texts and to be on o he watch for folk-songs of any type: Over two thousand, ranging all the way from college presidents to hoboes, have replied. Some sent in old notebooks written by a mother or a grandmother in days gone by, others wrote laboriously in nencil thirty or forty pages of songs they rememered from youth. Still others sent in hints as to where folk material night best be found today, often acmpanied by notes of introduction o friends in remote districts.

The result of three and a hall ears of work has been the ac ation of an incre

By The Associated Negro Press.) Chicago, Ill.—Cable advices from aris bring message of the overhelming success scored by George arner, Chicago tenor, in his first outlic concert, in the French dapital, anuar 2. M. Garrer tell Paris the lext day for Condon, where he appeared Tuesday night, office another acked house, Glowing reports of his Paris recital which had appeared in the continental dille had caused London rate be eager to had him and to these their stant of approva on him. Mr. Garner has been study ing in England almost a year, where

W YORK (By Eva Jessye),ceerding to a communication from the Fisk Jubilee Singery that ground intesting with pheromenal successions. The early cart of Drese at the first when it muses to be a first when the meeting of the first when it muses appeared at the first when the singers appeared at the first with Brussels and Italy popearance the Singers return of the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy fow. The present plan is the first with Brussels and Italy for the Fisk Jubilee Singers. Include in the council are Mme. France ida, Lady Astor, John Alden Carter, Paul D. Cravath, Hugh Dillian, Mme. Florence Easton, Ambas and Henry Fletcher, Mrs. Charles and Gibson, Admiral Cary T. Grayon, Mrs. Henry P. Loomis, Mr. ding to a communication from

Charles E. Mitchell, Marquise de Polignac, Mrs. Kermit Roosevelt, Countess Irene di Robilant, Henry Selleman, the Earl of Shaftesbury Lady Maud Warrender and Mme Efrem Zimbalist.

Paris France, Feb. 1.—Madame
Lillian Evanti, the well-known color
attur soorse of Washington, D. C.
man Ber lebit in Peris grand opers
on Dec 2, Madame Evanti, interto private the role of Leikne, won her
appearance. His these per splendid
interpretation and the per splendid
interpretation and the per splendid
interpretation and the perison of the curious to enthusiastic admirers.
There was in her portrayal of Deto likes heroine, a richness, a mellow
sweetness, complet with a rare dramatic force, which proclaimed the
advent of a virtuiso. Her audience
or critical as the Palisian audience always is, angerly gave her the ovation
which she so richly deserved. The
"Bell Song," which Madame Evanti
has sung with such brilliant success
in America and in Europe, was accorded almost deafraing applicanse.
No artist could wish for a more enthusiastic reception. Monsieur Max
Martia of the Omesa Compara was

AZZING THE SPIRITIALS.

RALEIGH. N. C.—Students, repty weighed down, should not be
esting five colleges, singing polluted by foolish mannerisms
from Governor McLean a primise and jazzy strains. Let's keep
of more efforts for the race in the country of the race in the property of the consent of Governor McLean as primise and jazzy strains. Let's keep
of Governor McLean as primise and jazzy strains. Let's keep
of the curious to enthusiastic admirers.
There was in her portrayal of Defines the unity of her tone, quickly changed
the curious to enthusiastic admirers.
There was in her portrayal of Defines the unity of her tone, quickly changed
the curious to enthusiastic admirers.
There was in her portrayal of Defines which is hearded to the Division
of Nervo Vick of the study of her tone,
the curious to enthusiastic demirers.
There was in her portrayal of Defines was in her portrayal of Defines the unity of her tone, quickly changed
the curious to enthusiastic admirers.
The concert, the fine properties of the Division
of Governor McLean as primise and jazzy strains.
The congress of the race in the count ing in England almost a year, where he followed his wife, Mrs. Pauline corner, planist, who has been studying the plano under a celebrated England teacher.

In America and in Europe, was accorded almost deafening applause. No artist could wish for a more enthusiastic reception. Monsieur Max Marrio of the Opera Comique, who portrayed the role of Nilakantha, and Paul Savarra interventive County. M. Paul Saverny, interpreting Gerald, shared the honors of the evening with Madame Evanti. These three, with their richness of tone; with their faultless diction and remark-

their faultless diction and remarkable range, made "Lakme" live again.

When the posters all over Paris announced that an American would interpret "Lakme" on Christmas evenight, the theater going public began to wender. An American interpreting the leading role at the Trianon-Lyrique? That's one of the things which almost never happen. A crowded house was the result of these speculations. But other than the announcements them blves, there was nothing to indicate that Madame Evanti was hot a Parision. Her articulation and her delicate shadings left nothing to be desired. She was no longer an American singing in French, she was all that Delibes himself could have desired in his heroine.

Mussolini Pleaser With

sk D Jubilee Singers The Company of America when the company of America when the company profile singers of a him last Wedday night. He warmly praised spirituals and articularly liked.

The Fisk singer and their first Italian tour following their first Italian tour following the weeks in Spain and two long inces in Paris. They are contemplating a tour of South America

JAZZING THE SPIRITUALS

Many authorities on music have claimed on many occasions that the only real contributions

that the only real contributions to music which Americans have made, are the Negro spirituals. This class of music has received much favorable recognition in recent years and has become a set part of the programs as presented by well known Negro artists, ohmost occasions. That we should give prominence to our native music whenever the opportunity presents a self we are heartily in favor of and yet we fear that many of us are overworking the spirituals and overworking the spirituals and are making them common and unwelcomed. Especially does this seem to be the bendency among certain schools who do among certain schools who do Big Bethel Concert, not apparently render these rich, Big Bethel Concert, soulful songs with the dignity and respectful feeling which should accompany their rendition.

The setting behind these will hold a special concert for white songs is one full of pathos and sadness, and when we sing them with a show of monkeyism and foolishness we lose the real essence of them. The jazzism which

eems to be creeping into them is out of place and if it is allowed to continue to be a part of the strain in which they are sung it will not be long before they become objectionable. These

songs which are the outpouring of a people whose hearts were heavy and whose souls were sad-

-Prizes amounting to one thousand dol-lars have been offered by Rodman Wan-stanza. There is nothing of amaker, through the Robert C. Ogden boasting in the spiritual. There Association for the best musical compo- is no element of love and passion, sitions by Negro composers of the fol-lowing types: A hymn of freedom, a love song, a lullaby, a dance selection and hope and courage. melodies and motifs of synchronous effects. Five prizes ranging from \$100 NEGRO SPIRITUALS FEATURED down to \$10 are offered in each group.

Among the rules governing the contest as announced by Mr. Wanamaker

The contest is limited to American Negro composers and each contestant

may submit as many compositions as he desires.

The National Association of Negro Musicians is co-operating with the Robert C. Ogden Association, to interest the largest possible number of composers in the contest which is designed to stimulate an interest in the development of Negro music.

Members of the Big Bethel Church choir No. 2, at Big Bethel Church,

NORTH CAROLINA

JAN 3 0 1927 Preserving the Spirituals

Quite commendable is the effort f Miss Edna Thompson, of Louis iana, to preserve the Negro spirituals of her native State. She has caught something of the haunting pathos and tantalizing melody of these songs that have made them popular favorites wherever they are sung and known.

The most impressive idea about Negro spirituals is the note of hope, and inference of devout PHILADELPHIA, Pa., Jan. 11th faith that run through every

# BY WHITE CHOIR

test as announced by Mr. Wanamaker are as follows:

Manuscripts was be plainly marked on the outside of the envelope as well as on the manuscript itself, giving classification intended.

Manuscripts must be written legibly, preferably on printed music paper.

An assumed name must be written on manuscript.

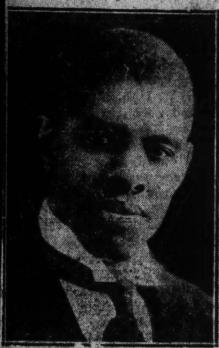
The real name of the composer and home address should be written on a card and placed in a sealed envelope and sent along with the manuscript.

Washing to music of the Mt. Vernon ment of music of the Mt. Vernon Place M. E. Church South, under the direction of the Shure, presented the choir with solists in a prosented the choir wit Washington, Feb. 28.-The depart "Going Home" (Arms Fisher),

# SEEK TO PURIFY JAZZ.

Orchestra Leaders Want Standard of Syncopation Raised.

The kind of jazz that tends to create indecent dancing will be investigated tonight by a committee of the National Association of Orchestra Directors, the organization announced yesterday. The committee, composed of Julian A Abeles, so-called "Czar of Jazz"; Roser Wolfe Kahn, Ben Bernie, George Olsen and Vingent Lopez, was chosen at an association function at the Astor. The committee will visit hotels, night clubs and dance halls to conve and to instruct other orchants leaders as to "correct rendition. The anguncement sail that the members of the committee were determined to get at he root of the so-called bad jazz wich, they felt, brought all jazz into



ROLAND HAYES, Tenor Who, after present concest tour, will not be heard in America again until Fall of 1928.

# Roland Hayes To Be Absent From U. S. Until Fall of 1928

Admirers of the art of Roland will hear him on at Carnegie Hall for the last time until the end of 1928, according to a announcement, by the Reland Wayes Management, Symphony Hall, Boston.

Mr. Hayes is planning rest from the strongens recital campaids of the past four five years, during which time he will remain thetly in Outope, studying and investigating the source of Ne-Folk song.

He plans few, if any, recitals, and if he does appear on the concert stage it will be in localities where he has not heretofore beep

CITIZEN at another luncheon next Tuesday.

TO TAKE YEAR'S REST APR \$ 1927

# Negro Sprituals Be Perpetuated

# Westchester County **Choral Art Groups** to Assist

For more than a century America has listened to the lowly songs of her colored race, often appropriating the syncopated rhythm and imitating the quaint manner of speech in the popular songs of the day; appreciating, yet not knowing that the negro music was the nearest approach to old world folk songs, to be found in the western hemisphere. It remained for Dvorack, composer of the immortal Humoresque to make a study of the Negro melodies and find them beautiful, especially the Spirituals. Since that time American Negro music has won world recognition, and few concert programs are complete without including a group of these.

To Assist Negro

One of the aims of the Westchester Choral Society is the perpetuation of the Negro music and to stimulate the interest of the Negro in his God-given talent, music lovers have awakened to the realization that the songs of the ante bellum days are a real heritage and will live forever. It is with a great deal of pride that the Westchester Choral Society can point to its colored units under the direction of Alexander E. Gatewood and the splendid work they did last year at the Valhalla Music Festival.

White Plains, Yonkers, Tarrytown, Ossining, New Rochelle and Port Chester are contributing their support to the singers of the colored race who are entering the Spring Testival contests. These singers lemonstrate to the public on the last evening of the competition, May 7, the beauty and depth of feeling of the Spirituals.

Alexander E. Gatewood who di-ects the colored choral units, is a graduate of the University of Kansas, and for the third time has won the Julliard Scholarship. He is rehearsing his singers each week and a real treat is in store for the music overs attending the festival which marks the close of the season 1926.

# CHALIAPIN OFF FOR EUROPE.

Says He Hopes to Learn English So He Can Sing American Opera.

Before departing at 1 o'clock this morning aboard the White Star liner Homeric, Feeder Chaliapin, Russian baritone, expressed the hope that he would eventually master the English language sufficiently to sing in an opera composed by Americans, and also to render the negro spirituals. He took issue with those who contend that English is not suitable to opera, and said he knew no reason why the language should not be an operatic

Chaliapin will not return here until next December, and during his ab-sence will fill concert engagements in England, France, Germany, Holland and Spain.

Morris Gest also sailed on the liner on his annual European trip, and will be gone for three months. He expects be gone for three months. He expects to see "The Miracle" in Dortmund, and will confer with Max Reinhardt and Otto H. Kahn in Venice. He also will visit other friends in Continental countries before returning here.

The ship carried 369 passengers, 153 in the first cabin.

LYNCHBURG

WIRGINIA MAR 2 3 1927

Old English Songs

ccording to a despatch from London, old English songs which number more than \$,000, and which were dug up by the late Dr. Cecil ... Sharp in the mountains of Ten-nessee, "have been added to the col-lection now being restored to popularity by the English Folk-Dance Society." And this surely has a ro-mantic sound to it. Yet one cannot help wondering just how much popularity these old songs are being restored to. The old English song, to American cars at least, is a vastly overrated product. Other nations in their folk-music have brought forth things that prick the imagination. The brooding sadness of a simple Russian song makes you dream dreams; you are not surprised to find that it leads, in its fuller development, to Moussorgsky, Rim-Simple negro songs hold the same appeal; and, no doubt, as soon as the modern negro becomes sufficiently reflective to carry on the work of his naive forebears, he will give us negro symphonies that will chestra made a sufficient to the comments of the comments of the comments and universal small son heard with the same and universal small son heard with the same and the same are same as the same and the same and the same and the same are same as the same and the same and the same are same as the same are same as the same and the same are same as the same are same are same as the same are same are same as the same are same are same as the same are same are same are same as the same are same are same as the same are same are same as the same are same sky-Korsakoff and Tschaikowsky. Simple negro songs hold the same

bear the same relation to the spirit-uals as the Russian classics bear to Russian songs.

But English folk-music holds no such appeal and no such promise. Its tonal scheme is the last word in melodic bahanty; and what it says, in its fresh, apple-cheeked. English way, is that the pretty maid sat on the haycock and sang hey-derrycown-derry. And it has, in fact, led to nothing. Its climax, on the serious side, is the neat symmetry of Sir Edward Elgar; on the lighter side, the pretty conventionality of Sir Arthur Sullivan In literature, which requires a philosophic head, the English have done marvelous things; but in music, which requires a mad heart, they have yet to be born. One wishes the English Folk-Dance Society the best of luck with its collection. But one cannot help wishing there were more rich, red color in the songs which it has set out to collect.—New York World.

fine warmth and sympa flarison's interpretation clear and facile technic with unfailing artistic to

# Writer, Pianist Air Team Prove Big Favorites

Thomas H. Oden, popular song writer of Chicago and St. Paul has beed his greed breadcasting under the name of hen hurleigh over station WAMD, Radiason Hotel, Minneapolis. He is the factor of with Clarence W. Browning, popular planist of the Twin crues and the two have started the Twin Crues ralking with their clever enters in ing.

Mr. Pyrloida the composer of

body to Love," which is rapidly be coming a favorite with the big or chestras as a dance number.

Mr. Burleigh and Mr. Browning gave a request program from 3 to 4:30 Sunday afternoon March 20, and received so many requests that they were unable to fill half of them. They are on the air on an average of twice a week.

Mr. Browning is entertaining nightly at the Blue Goose Cafe and is one of the most popular artists of



BY MAUDE ROBERTS GEORGE

Hazel Harrison, internationally mous planist, has just returned he from a most successful tour, which first she has made since her

# Music - 1927 A JUMP TO JAZZ

Royal Palace." with auto horns, mo-tion pictures and a jazz and among its accessories. Mr. Weil Mose score had its Berlin pretain ast Thursday, has probably our hald Mr. Krenek whose other Johnny pielt auf was described in The Times a west late. Leipsic is showing a symbolic picture of Johnny, the negro jazz leaded stride the world. Berlin substitutes or a Ride of the Valkyries a pictor a Ride of the Valkyries a pic-book form. To discourse of ideals in ture of Mms. Delia Reinhard, prima this day and are to unfashionable. If donna, in an airplane, challenging the not "Victorian." If Mr. Mason had itles. There is a big press and much compiled a volume on the latest

of her life. A ballet of a half symbolic with a better vision is just as rare as lescription, such as Mr. Carpenter's he was, or a little rarer. But let us 'Sky-Scrapers,' finds a kind of beauty hearken to Mr. Mason. has long been axiomatic that when century. As for the thirtieth, that's

that is much worse, of the determina-conditions, advantages, temptations don of musicians, in land of great that America has discovered, embraces musical raditions, to speak loudly, to them with a haste that approaches divertise is insationally and to make a sufficient of the control of t

sheaf of essays by Daniel Gregory Mason, entitled collectively "Artistic Ideals" (W. W. Norton & Co., New York), which have just appeared in

tricks of modern orchestration or All this would be funny it it werean essay on atonality, he would ot so serious. As a matter of fact have been more in the running. t is one of the many signs, not only But there is material to his volume a the central countries of Europe, of significance and value for those out throughout a much wider area, who care to read it. Not all mu-f a cracking artistic morale. It is sicians will care to read it, since the disc imitative, and this in a most act of the professional pursuit of an mane and destructive way. America, art does not by any means imply an with a brand-new and bewildering idealistic attitude toward it. The mavilization of noises and machines and jority of our musicians take their narves, may well make experiments of work in just as businesslike a spirit one kind or another in her endeavor as that in which a manufacturer views to fashion an art made from elements the problems of his market. The man

nd fantasy in our environment and He completes his introduction with a nterprets them in a manner esthet quotation from Gustave Flaubert, who, ally legitimate. What shall be said overcome with the accumulation of of the artificial and bicarre methods prefense and mediocrity which he saw by which many European composers accumulating about him, said in 1865; are throwing away their birthright? "I do not care to see the twentieth savage, untutored community comes a different matter." Flaubert was ex-nto contact with a modern civilization onerated from either responsibility. It assimilates the vices rather than is otherwise with Mr. Mason. He must be virtues of the more intelligent or not only see the twentieth century,

but live in it and contribute his bit and that we, too, value, above all the graft, to long experience and pr that oppose individual expression or man, the faith which is faith be

town banker that they, too, could make money." Worst of all, of course, is the attitude of resentment and affected independence, "Bitterseas may be a symptom of an ind hee that is spurious, just as exusiveness is the symptom of the false uperiority of the mob. Real superiorse not take the trouble to ex--it simply soars; and real inde-nce is too happy to be bitter."

here are many quotations in this k, which are not and to the point, are ''s words of Clutton-"We say that Christ triumphed death, and then slip into the otion that he knew, dying, of his ows triumph. But what is the nature of that triumph? This, that it tells us what unforesceing man can stitute

to its total. He enumerates the forces things, the endurance of unforesceing vate endeavor. initiative among artists—the mass pro-it does not know, the purpose which duction, the machines that do not only is to be maintained even when it

divertise sensationally and to make a avidity, and a cycleal materialism in built secrets at any cost. In one distance of "Fidelio" or the revival of a Handel opera; in the next the present of Kurt Ceil's opera "The Royal Palars," with auto horns, motion pictures and a lazz band area. of deeper currents and of forces of man, and was "untrammeled" as an man, and was "untrammeled" as in the rough and tumble of life, and priving the artist of his natural, imby no means unaware of material pulsive satisfactions in the work itvalues. They had, of purse, the con-self, and concentrating him on derivasciousness and singleness of aim of tive and precarious values which he the genius. There is the type of Americannot control, they divide and defeat lean artist cited by Van Wyck Brooks, his spirit. Because we are ourselves of the life about him. Nor is the contracted, our contemporary arts control as the passion to best the enemy at his own game." These are phere, prone to exaggeration, enamphered that the wight to control the men "who wish to control the mone that the control the mone than the mone that the control the mone than the mone than the control that the art of all genuine inner life we are obliged to 'jazz it up,' as an ugly phrase fittingly describes an absurd higher level of vision. process, into a galvanic semblance of life, a St. Vitus's parody of purposef activity, a meaningless stirabout and itch of restlessness without goal."

To our more sophisticated friends the foregoing will appear as truism and moralising, it will not be truism to those who are thinking earnestly about art today. It is particularly to the young generation that Mr. Masor addresses his plea. They are admir-able things in the chapter on workmanship, on art made only by men who "tell terribly," those men whose activities were characterized by James Huneker as "the arduous victory of at minds over great imaginations John Jay Chapman: "It seems to ! monestionable that those remotest a nost happy touches of genius which no would say not study could com at, no experience suggest, are the ver-ones which are due to a knowledge of

culties seems to be the road to facill Sensationalism Scizes German Opera

An American Plea for Ideals

An American Plea for Ideals

By OLIN DOWNES.

By OLIN DOWNES.

German Opera

der. Is Europe, which has long point, and the finger of scorn at the savages, and the superficiality of American lite work and the properties and the superficiality of American lite work and commercial organization. In the cappier on "Spontaneity, and the finger of scorn at the savages and the superficiality of American lite work and commercial organization. In the complete work and the superficiality of American lite work and commercial organization. In the complete work and the superficiality of American lite work and commercial organization. In the complete work and the superficiality of American lite work and the superficiality of American lite work and the superficiality of American lite of the mass the problem and the superficiality of American lite of the mass of the commercial organization. In the complete work into work and the public of the mass of the commercial organization of the mass the publicity of the opposition of the mass the publicity of the opposition of the mass of the commercial organization of the mass of the commercial organization of the mass of the commercial organization of the mass of the publicity of the superficiality of the opposition of the mass of the publicity of the superficiality of the public of the mass of the comme ties. Something crudely and honestly analyzed crowing the shell of the mys There is reluctance, more pro- condemnation of his symphony, with can dominate." Who is the young nounced today, perhaps, than ever his beatific smile: "It sounded just man, Mr. Mason, who will not write

absent himself from the currents of thought and impulse of his day, even in its more superficial aspects, is another matter. An artist is entional. Finally, having emptied our away from our period or to discard its mechanisms, but rather to dominate its machinery and employ its facilities and communications from a



ican Music, Many Customs for His Race.

sit in church while a vested choir found effect on race relations." Swing Low, Sweet Chariot." You may swing your partner to syncopated strains on a dance-floor. Or you may share the children's hour with your family, listening over the adio to bedtime stories of Peter Rab-

Whichever you do you are enjoying the Negro's cultural contribu-

tion, according to James Weldon Johnson, Negro poet and folklorist. whose works have been among the best sellers.

## Claims All Artistry.

Mr. Johnson, who is here delivering a series of lectures and addresses in connection with "Negro in Art week," informally expounded his theory that the Negro "is the creator of the only things artistic that have yet sprung from American soil and have been universally acknowldged as distinctive American prod-

from Kamchatka to Singapore as American music," said Mr. Johnson. "The American dances are all of Negro foundation, and on the stage the more blond the girl the better And besides contributing this popular music, the Negro has contributed a distinctly American sacred music, the Negro spirituals. "Negro folklore about animals

## Negro Sermon Book Basis.

"In my last book, God's Trom bones,' I wrote in the spirit of another type of folklore, the old-fashioned Negro sermon. Persons familiar with the south know that there were sermons, as well as songs, that went the rounds.

"Not only the American Negro, but his ancestral African as well, is being given a new evaluation. Africans had not only agriculture and government, as savages do not, but a sculpture which is the genesis of modernist European art. seeking not Colored Poet Claims Amer- representation, but expression of an idea with a figure as its center. "What is called a Negro rennals-

sance in art and literature is on. The Negro is coming to be recognized as a contributor to the esthetic and spiritual fund of America, as a cre-You may, after patiently waiting in ator of things distinctively American, line, listen to a jazz orchestra in a valued by the world for their unided loop theater. Or you may versal appeal. This will have a pro-

"Listen to the Lambs" and Besides addressing clubs on art and literature, Mr. Johnson will take part in a symposium on race relations at the Chicago Forum on Sunday, and next week will visit Garv in connection with the public school situation there. The National Association for Advancement of Colored People, of which he is secretary, has suit pending for a permanent injunction against the proposed appropriation for a segregated school

# OLAND HAYES'S SONG RECITAL, WIGMORE HALL, NOVEMBER 17.

Sei nur still " ..... J. W. Franck (1670) Antonio Lotti (1667-1740) if the present age. The enthusiasm Schwanengesang "Ganymed" "Ganymed"

Franz Schubert the public in behalf of this music
Franz Schubert increasing daily. But it has not al-"Der Jüngling an der Quelle"

Franz Schubert increasing daily. But it has not alTaylor, the great English Negro comays been so. Negroes, themselves,
Rachmarinoff
Die nacht"

Monsongsby "Rose of the night" "In a Myrtle shade"

Charles T. Griffes

Charles T. Griffes

do only here and there were they transcriptions were on the charles T. Griffes

I tone made my vow "

The car of the charles T. Griffes

arr. by Percy Parham mg. We were not quite far enough themes, while several the car of the charles T. Griffes

Great Campusectin'

Then came Harry "Negro jazz music is recognized "Great Campmeetin' arr. by Roland Hayes are common Kamchatka to Singapore as merican music," said Mr. Johnson.

The American dances are all of the more blond the girl the better the seems to do the Negro steps.

And besides contributing this population. Are the plane; All light Lawrence.

West Africa was the first suropean newspaper to surope the view that Mr. Roland Hayes's voice was of the more blond the girl the better the seems to do the Negro steps.

And besides contributing this population. Naturally, therefore, we rejoice unreservedly over Mr. Hayes's unbroken series of triumphs.

servedly over Mr. Hayes's unbroken series of triumphs. His reappearance in London (too long delayed) on Thursday was not the least remarkable item in that series. No wonder. The voice and the exquisite art with which brought to this country from Africa it is used are as compelling as every As will be seen, and introduced to the world by the the programme was one well calculated to exhilit Mr. white southern writer, Joel Chand- Hayes's powers in varying types of songs. To say that the singer rose to every call is to say far less than the crowded house manifested by its overwhelmi enthusiasm.

# Development of American Music.

By DANIEL LYMAN RYDOUT.

HE folk songs of any nation are I its fundamental music. That, of course, is easily understood. It is because the folk song is the song of the folk, the common people, who are always vastly in the majority in every the life and characteristics of the

point, although they are almost ten many countries. tion to Indian music, while practical-on folk-song themes. ly all of them consider most favorably the treatment of Negro folk song themes in some of their works.

## Few Originated in Delaware.

The transformation of the public nind in its attitude towards Negre pirituals has, in the opinion of the vriter, been one of the art miracle few years ago, did not like them, same number in Maryland.

ested in them in their primitive fash lon a few years ago. They liked their artistic development. Carl Diton of Philadelphia, foremost Negro composer-plants, was the first to make pipe organ transcriptions of the spirago. But now, even that has changed ago. But now, even that has changed and the manner in which people of al races are eager for even the artisti arrangement of Negro spirituals,

little short of miraculous.

Today, nearly all Negroes are singing and cherishing, as priceless racial heritages, the Negro spirituals. Not until a few years ago were they made an essential part of public worship in the Negro churches in this section. Nearly every home that has a phononation. The same thing is true in graph has records of Negro spirituals literature. That which is based on sung by the Hampton, Fisk, Tuskegee and other quartets.

Several powerful agencies have been common people is by far the greatest. The Negro spiritual is now almost responsible for this transformation. universally accepted as the typical The Jubilee Singers of Fisk Univer-American folk song. Yet, there are sity, Nashville, Tennessee, were the authorities who still maintain the ar- first organization to travel throughout gument that the native Indian music the north and abroad, presenting is the truer type of our original mu- these songs in the large concert halls sic. Authorities differ widely on this and before the crowned heads of to one in favor of the theory support- Dvorak, the greatest of Bohemian ing the Negro folk song. This is evi- composers, came to America to study denced in the fact that comparative- American music for the purpose of ly few composers give serious atten- writing an American symphony based

## Dates Back to the Slave.

America was surprised when the great master announced that the only original American music was that of

Continued on page 13 the Negro slave. His "New World Symphony," one of the greatest of modern compositions, is based on Negro folk-song themes. The next great step forward in this direction s increasing daily. But it has not al- was made by Samuel Coleridge dies for the piano. Several of these transcriptions were on native African themes, while several were on Ameri-

Then came Harry T. Burleigh of g. Only two or three Negro New York, foremost Negro song writ-irituals had their birth in Delaware er, who worked with Dvorak during in the days of slavery, and about th his stay in America. He was the first g to make artistic solo arrangements of the spirituals, with piano accompani-While the white public has alway ment. R. Nathaniel Dett, director of had a longing for more and more Ne vocal music at Hampton Institute, gro spirituals, even it was only inter spirituals are masterpieces of musical and public the spirituals are masterpieces of musical and public has alway ment. R. Nathaniel Dett, director of the spirituals are masterpieces of musical and public has alway ment. R. Nathaniel Dett, director of the spirituals are masterpieces of musical and public has alway ment. R. Nathaniel Dett, director of the spirituals.

> has arranged them for violin solo and orchestra. The works of all these Negro com

di chia dalawah pun sisa

# NEGRO MUSICAL ASSOCIATION SOON TO CONVENE.

Wilthin a few days, an enxious hoarde of Negro musicians will assemble in the city of Fort Worth. This meeting is to be the second annual session of the State Negro Musical Association. This aggregation of musicians is to be led as heretofore by Mrs. This aggregation of musicians is to be led as heretofore by Mrs. S. H. Fowler, the first and present president of this celebrated aggregated. The meeting is to begin Jun 8th and continue thru the 18th. Many of the contracted musicians of Texas and America will be present to lend color and rare beauty to this great occasion. The former session of the Negro Musical Association was held in the the way fity. El Para Texas at was but there that the Negro musicians of Texas learned their first lesson of State wide musical organization. They come now to the Panther City with a program well worth the consideration of the musical elite. Some of the celebrated singers, graduates of leading musical contracts. elite. Some of the celebrated singers, graduates of leading musical schools and conservatories of America will, with their rich voices, warble their rarest cadences on Fort Word air. Not only will these celebrated singers perform in their faultess vocal fashion, but some of the outstanding instrumentalism will perform at the piano forte, others upon the violin and various other instruments. Fort Worth is anxiously awaiting the arrival of this splendid galaxy of sons and daughters akin in love and performance to Orpheus and Iopas. A large delegation is expected to arrive for the opening session next Wednesday morning to lear such celebrated speakers as Prof. T. T. Pollard, president of the State Teachers' Association of Texas and Prof. H. B. Pemberton, Principal of Central iHgh School, Marshall, Teaxs. These addresses will without a doubt be of great inspirtaion to the risiting and local musicians as well as to the citizesn at large. failure on the part of the Texas Musicians to come to Fort Worth in large numbers in response to the most cordial invitation extended and the acceptance thereof by the State Musicians will greatly surprise and disappoint the citizens of Fort Worth who ever anxious and desirous of bestowing their very best cares and most copious benefits upon those whom they feel called upon to

The president of this Association, Mrs. S. H. Fowler, has eft nothing undone in her efforts to make this a celebrated session for the Negro musicians of Texas. The program is high lass and shall prove to be of tremendous worth to all who will avail themselves of the opportunity to listen in. Those who cannot be present in Fort Worth to witness in person these various musical session, will be accorded an opportunity to listen in over the radio from Station W. B. A. P. to hear the Saturday Evening's Program. These various musical celebrites will be delegated to he several churches for worship and service on Sunday. For the penefit of the citizens of Fort Worth who will not be able to attend these various sessions Sunday will afford all churchto attend these various sessions Sunday will afford all church goers an opportunity to hear and appreciate the ability of Texas Negro Musicians, some of whom work among the greatest in the

# Harmon Foundation to Give Awards for Best Creative Work in Music

Compositions May Include Song or Instrumental Scores, Oratorios or Operas — Applications Received Until August 15

An award in music, in which the sums of \$400/and \$100 with gold and bronze medals will be given, is open to Negroes of American residence in the William E. Harmon Awards for Distinguished refresement. This is one of a series of seven awards for creative work by colored peo-ple which is being administered for the Partion Founda-tion by Dr. George E. Haynes, secretary of the Commission on the Church and Race Relations of the Federal

a distinct contribution to its particular field. Special consideration will be gvien in cases where an applicant has received no previous public recognition for such work."

Other fields in this year's series in which awards are being offered are: fine arts, literature, redigious service, educa-tion, business, including industry, science including invention, and race relations, which is open

hicago, III.—Spencer Odom, bego, is one of the bold medal

Council of Churches.

Applications and nominations will be accepted by Dr. Haynes at 1050 East Track Cond street, New York, until August 15, and announcement of the successful candidates will be made on January 1, 1928, while is Emancipation Day.

"The award in music includes song scores, instrumental scores for single instruments or ensemble, oratorios and operas," said Dr. Haynes today, "and material need not have been completed within the present year. It must be of outstanding character and a distinct contribution to its

ber of the famous Umbrian Glee Club of Chicago. Spencer has, likewise, developed a fine singing voice, and has done work at Grace Presbyterian and St. Thomas Episcopal churches.

He is a normal boy, and is interest ed in his school work, and recreation, as much as his music. He is accompanist of his class in the Junior High School of Wendell Phillips High School; he loves to play ball, roller

skate and read.

The contestants were required to play two selections one, the prize selection, used by all, and one of his own choosing. The prize selection was the third "Two Part Inventions" by Bach; and the other "Schero" he Leibling.

NOTES -

By CLARENCE CAMERON WHITE

Violin Once Played By Negro Artist Now Proud Possession of

It is generally conceded that the most famous violin maker who ever lived was the great Italian Amonio Stradivarius.

This master referan was born between to a and

1650 and died in 1737. He was past master of the art of violin mak ing. Stradivarius was a very indus trious workman during his life time it is said that he made a many as 3,000 vio the present time only about 100 are accounted for

One of these instruments, the famous "Betts Strad," is now the property of an American, who is said to have paid the enormous sum of \$60,000

for it. A year or so ago Rodman Wana-maker, the American millionaire, returned from Europe with a collection of instruments which includes many of the most famous specimens many of the most famous specimens of the great master makers of string instruments. In this collection was the famous "Swan" Stradivarius, famous as the "Swan Song," or last instrument made by Stradivarius when he was 93 y ars old. This violin is dated 1737. It was for many years owned and played by Joseph White, a violinist of Negro blood, who was born in Mantanzas, Cuba, Dec. 31, 1839. He studied under Alard at the Paris Conservatory where he was awarded first prize. For a number of years he acted as For a number of years he acted as Court violinist to the Emperor Don Pedro of Brazil. He was an admirable interpreter of the classics. Prior to his death in Paris in 1918, White was a Professor at the Paris Conservatory and taught many fa-mous violinists of the present generation. Early in his career he toured America, but on account of color prejudice did not achieve the success here as an artist that he did in Europe, where he was received with great acclaim. White sold his famous solo instrument in 1913 to a

wealthy European collector from whom it was purchased by Wana-

maker and brought to America and reposes now in the strong room of the New York Wanamaker store.

to both white and colored per-By The Associated Negro Press

Premier Violin Soloist
Former President National Association of Negro Musicians By PRESTON NEWS SERVICE

# Ballanta -- African Musician

# By CLARENCE CAMERON WHITE

The recent award of John Simon Guggenheim Memorial Foundation Fellowship to Nicholas G. J. Ballanta of Free Town, Sierra Leone, Africa, for the comparison of these conceptions with the musical conceptions of the older systems of music in Europe is of great importance to Afro-Americans. Mr. Ballanta, or Ballanta-Taylor, as he is sometimes called, began his musical activities as a lad in Sierre House that dis musical struggles should be a source of inspiration to his American cousins.

edge of the achievements, of S. Coleridge Taylor, whose father was a netty of Severy for each of though he was not a relative of Ballanta, our young musician early aspired to composition and the theoretical substants and the theoretical substants and the theoretical substants. Being a talent was encoded to return to Africa for research work.

Mr. Ballanta has already done some excellent work in the scientific study of African scales and rhythms and the award will enable him to do much more along this line. Being a talent ects leading up to composition was entirely self-acquired, he wrote several anthems and sent them off to England to a publisher who was much taken with the talent displayed and offered encouragement in the way of books and music, which he sent young Ballanta

After attempting a sacred cantata written with full orchestra accompaniment and an Orchestral Rhapsody written on Afri can rhythms, he managed to get to England for serious study. There Ballanta found friends but not the financial support to go on with the study, so decided to try America.

He first came to Boston at the suggestion of Mrs. Casley Hayford and her niece, Miss Kathleen Easmon (Samango), who were in America in the interest of an African school. While in Boston the African Rhapsody was performed at Symphony Hall in an African pageant under the musical direction of the writer. Mr. Ballanta stayed that winter in Boston and studied orchestration under Jaccie, director of the Boston Conserva-New York, where he attracted the attention of Walter Damrosch, who brought him to the attention of his brother, Frank

tention of George Foster Pea-

He first became interested in body, who gave him financial music when a British regimental aid and made it possible for band was stationed at his home him to visit St. Helena Islands, and through the kindness and in- off Charleston, South Carolina, terest of a clampetiat of this and compile and publish a splenband he was tauint this instrudid book of rare Negro Spiritument and the ruding at the statement and the ruding at the special spe ment and the rudiments of mu-sic. Probably through the knowl- ance of Mr. Peabody, he was en-

along this line. Being a talent ed and thoroughly trained musician with an unparalleled opportunity for this work in Africa we may expect much valuable material to be placed at the disposal of musicians at large, and although Mr. Ballanta is not an American Negro, we are glad to know that this honor and well placed philanthropy has come his way.

Dr. Robert Moton, principal of Tuskegee, and a number of Negro musicians in America started a movement to give financial assistance to Mr. Ballanta to continue this one research work.

# **NEW YORK** HERALD

MAY 1 5 1927

# Negro Composers' Contest Will Close on June 1

\$1,000 in Prize Is Offered by Rodman Wanamaker in 25 Awards

tory of Music, but later went to has been offered by Rodman Wanamaker, of Philadelphia, to Negro composers in a contest closing June 1, in an offer made through the Robert Cur-Demrosch, head of the Institute tis Ogden Association of the Philadelof Musical Art, where he was phis Wanamaker store, named after a given a scholarship and, after former partner of John Wanamaker, several years' study, graduated. who was a leading philanthropist of his During his sojourn in New day. The National Association of York he was brought to the at- Negro Musicians, Inc., is giving co-

Five prizes, of \$100, \$50, \$25, \$15 and theatrical reviewer, said in \$10, is offered in each of five classes don Dally Express under the cap-The five types of works specified by tion. The Colored Genies:

Mr. Wenamaker are: (1) a Hymn of "It seem trange," said Swaffer, Freedom for chorus in four or more to see a colored chan, in the person parts, with or without piane or or chestral accompaniment; (2) a Love Song, for vocal or instrumental solo with piane or orchestra; (3) a Lullaby, which may be in the form of a spiritual, and may be an old tune with new harmonization or a new original work, which may be vocal or instrumental. Taylor conducted, to own spusic for which may be vocal or instrumental, Taylor conducted as own quesic for and, if vocal, must be for one voice:

(4) a Prestidigitation, a rhythmic step which must be a lively tune and may cleopatra!." which must be a lively tune and may be a jig, dance or scherzo in any musical form for piano, band or orchestra, and (5) two or more melodies worked together or a theme or melody with variations or elaborations in free form.

All works must be in the hands of the Ogden Association not later than midnight of June 1. The judges' names will be announced at that time. The winners will be announced during the annual convention of the National Association of Negro Musicians, at St. Louis from August 21 to 27, when some of the winning works may be played. Further information may be secured by addressing the Robert Curtis Ogden Association, the John Wanamaker Store, Philadelphia.

American Musician's Re tions Is Described

# COLDRIDGE TAYLOR END ORCHOSTORA THE BERLE

Conducts "Blackbirds" Or chestra and is Writing Three New Musicals

Will Vodery, one of the most eminent American composers and arrangers, who is now in London conducting the orchestra with Florence Mills "Blackbirds," is a cousin of Charley Vodery, operator at one of the local picture houses. Recently Hannan Swaffer, English

Vodery, who has been paid five hundred pounds, equivalent to approximately \$2400 in United States currency, to orchestrate George Meyer's music, seems to be a master of his business, observed Mr. Swane

"Myer, Leslie, Julian Jones, conductor, and Vodery had an Argument over the end of a number when I was there," relates Mr. Swaffer. "In a minute, shouting one order to the bassoon, another to the obee, to nearly a dozen instruments in turn, one after the other, several bars were entirely changed, Vodery relying upon his memory.

Most of the time Meyer sat alone, as melancholy as ever-not even his own jazz cheers him up-while Vodery and Leslie argued. George Meyer looked most sad of all when "Cuddle Up" was played, this although it is to be a joyous, inspiring, gettogether melody. He leaned on a Trouble I've seen."

The large congregate to himself, just like Hamlet.

As for Vodery, he is on the job, wealthy and artisticratic church were all the time. After "Black Birds," present and added their personal conwhich he conducts now, have finished gratulations to Dr. Burleigh. The for the evening he sits up all night orchestrating tunes. Then in the morning Legie finds fault.

most distinguished members of the wealthy and artisticratic church were present and added their personal congratulations to Dr. Burleigh. The Rev. Dr. Karl Reiland is rector, and George Klemmerer, organist-director. Dr. Burleigh left for Washington on Tuesday to rehearse the House

Vodery; then he alters it.

Mr. Vodery is now writing a third o sing at Town Hall on Tues trapts for two productions for C. I Cochrane, England's premier producer. He may return to the States

ird anniversary of Dr. Harry

votion of the program of Negro Spirituals and music composed and arranged by Ms-Bulleight

Every number, exhapt the recessional and one lyrim, and a Clarence Campron White arrangement, was Burleigh compistion, these included the processional hyrim, "Oh "Rechers of a sour waters," and the processional separate of the processional hyrim, "Oh "Rechers of a sour waters," and the processional separate of the processional se cost when he was called to the

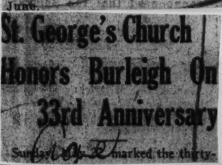
Burleigh when he was called to the distinct, and requested to speak to the large congregation on the development of Negro music.

A feature of the service was the singing by Mr. Burleigh himself of four Spirituals, one of them, "I've been in the storm so long," being a new arrangement not yet published. The others were "You may bury me in the Eas", "I got a home in a dat Rock," and "I don't leel no-ways.

The choir sang "Dig my grave long and narrow," "Coulnd't hear nobody pray," "My Lord, what a mornin', "Deep River," and "I hope my Mother will be there." A choir of boys' and women's voices sang "Swing low, sweet chariot," and Edwin Ideler played three violin num-bers—Burleigh's Southland Sketch es, No. 2 and No. 3, and Clarence Cameron White's "Nobody knows the

The large congregacion gave Dr. Burleigh an ovation and many of the

"Anything Mr. Leslie wants," says and University Glee Club in some of his Spirituals which that group



# All Europe Taps Feet to Jazz of Negro Actors and Musicians

The recent news them from Madrid telling how the Spanish capital finally given in the the promisive jazz music of a Negro orchestra than the secontar have described the native dances for the Black of how the dark-skinned artists from the Old World with their dances and melells in detail of some of the American

naking this record or how much this great success in London, Gaines and second, helps members of the race Thompson traveled extensively, visit-raveling abroad. A speaker in Hydeing Paris, Berlin, Bresslau, and Brus-park, London last summer, in refersels. In their special clog dancing ing to the equality of the Negro and songs they toured Norway, Swewith other races and in denouncing den, Spain, Portugal, Austria, Russia, he lynching and oppression of Newith other races and in denouncing den. Spath. Portugal, Ametric, Russia, the lynching and oppression of Netally and France. Mr. Gaines has to grees in America said that, the wonson on the stage in Australle whom he steer part was executed was simply near troup in Black Birds at the Lon-Another case of long and success.

Another case of long and successful to the race to rival other races frankow, formerly of Rochester, New in any field of achievement. He said to the race to rival other races from the stage is that of Russell pearance the audigne cheered again and again. Johnny Huggins, the silent conversationalist, was given severy part was executed was simply marvelous. Florence Mills was the stage in the factory of the case of long and successful to the race to rival other races. York. Mr. Brandow spent sixteen of the occasion and on her appearance of the case of long and successful to the stage in the case of long and successful to the stage in the coasion and on her appearance and he large of the successful to the stage of the successful to the stage of long and successful to the successful to the stage of the successful to the successful t

cians. In London, Paris, Moseow, Berlin and other cities one runs across some of these old idols of the theacontest Jose spent live, ten and fifteen years on the stage. Many have visited London, ing London by storm. Some of the troups featuring Negro pomedians, musicians, singers, dancers and actors and other cities. The experience of the idols of the diddle of the idols of the idols

er, he unusually has little trouble tieing up with some company or getting
an engagement in theatres. Or he
may even get work in clubs and fashtonable restaurants. All Europe is
crazy over Jazz, the Charleston and
the Black Bottom. They are all popular in theatrical circles

While the record of Negroes on the
European stage is long and lustrous
some of us do not realize either how
many of our race have shared in
making this record or how much this
making this record or how much this
record, helps members of the race

Mr. Gaines told me that he first
and at the swell Champs Hisset
tonaton in 1878 with a troup
to Austen, Belgium, and in both Paris
to Austen, Belgium, and in the Long in the Long on the story many of the some paris
to Austen Belgium, and in the Long in the Long on the some paris
to Austen, Belgium, a

Both Emma Harris and C. Arle litz are now married and living in w. Both married a Rus and the former who is now Mrs. M tena has lived in Russia since 1901 Mrs. Mezekens was an eye witness of the revolution of 1905 and 1917 which put the Bolsheviks in power. On the eccasion of my visit to Emma's I was accompanied by four Negro students on scholarship at the Communist uni-versity of Eastern Peoples in Moscow. They told me that a troup in "Chocolate Dandies", featuring Negro ar-tists had just appeared in Moscow and was warmly received.

This summer Negro artists are tak-A Resolution of the success which Negro artists have achieved on the European the day that I sailed for Russia.

What I relate here is Mr. Gaines own first two or three shows achieved on the European the day that I sailed for Russia.

What I relate here is Mr. Gaines own first two or three shows achieved after the story substantiated by reference on page 107 in Mr. Wendell P. Dabney's Mills had made such a hit in Paris land or on the Continuation of dancer, he unusually has little trouble tiesing up with some company or getting came to London in 1878 with a troup tree. In addition the troup had been

only get standing room. Every seat was taken that evening and hundreds of people were standing. The show was excellent to say the least. The ed and smoothness with which

nents on the show praising certain layers especially Florence Mills and ohnny Huggins. It was the general pinion that the performance was the est London ever had.

The players in Black Birds hail from several cities including Chicago, New York, Philadelphia, Baltimore and Cleveland. Some of them have had a long and varied experience on the stage. Johnny Huggins, for example, has played on Broadway and has been on the stage thirteen years. has been on the stage thirteen years. Plorence Mills, of course, made her record in America before going to Europe, Johnny Dunn from New, York made a great hit with the French in these songs but their number included several classical songs, and they sang them be untitled and with a sense of made a great hit with the French in Paris by his wonderful jazz music. This ability he acquired by years of training and experience, and he has become so adept in the playing that he should be in the Royal Band. Other members of the show have displayed artistic talent along other lines. Some are exceptional singers, or dancers, or actors and actresses, and so Florence Mills and her party are still the talk of London after nearly a year's stay there.

Scott and Whaley, advertised in London as the "Koloured Kings of Komedy" have had a great success all over Europe. In June when I passed through London en route to Russia Scott and Whaley were in a show at the Alhambra, one of the largest show houses in London. Not finding out that they were in London until the day that I sailed for Russia, I could not meet them until my return. When I returned to London Scott and Whaley were engaged at Holborn Empire. I had the privilege of atbefore time for the show) I could tending the show and meeting the Koloured Kings of Komedy" within week after my return to London, In conversation with them I learned that Edward P. Whaley hailed from Montgomery, Alabama, and his part-ner was from Cleveland, Ohio. Mr. Scott whose full name is Harris E. Scott, had visions of the stage long before he left Cleveland. Both Scott and Whaley have had a great success on the stage all over Europe. They have spent seventeen years in Europ appearing in shows in Berlin, Paris, London, Brussels, Copenhagen, Vienna, Budapest and other cities. They went to London in 1909 and have spent most of their time abroad in London. They like it so well that they have taken out naturalization papers and both have married and bought Homes in one of the suburbs of Lon-

> The day after I met Scott and Whaley I was fortunate in hearing and meeting Layton and Johnstone at the Alhambra. Messrs. Clarance N Johnstone and Turner Layton are noth from New York. Mr. Turner

London papers carried long com- Layton's father, Professor John Lay ton was an accomplished musician of Washington, D. C., where he taught for many years in the public schools. Layton and Johnstone told me that they were engaged forty weeks every year at Alhambra. Most of the remainder of the year is spent at the Coliseum, the largest theatre in the

Layton and Johnstone are excellent singers. I paid special attention to their singing because Negroes often atisfy themselves with singing cheap hem beautifully and with a sense of interpretation seldom surpassed by our master singers. Both of these singers have sung for the Prince of Wales, the King and Queen of Spain, the Duke and Duchess of York and other mem bers of the Royal families of Europe.

The following week after I me Layton and Johnstone, I heard the Four Ha mony Kings at the Alham-bra. Harmony Kings had spent forty weeks in London during which time they had only one week off. Mr. Ivan H. Browning, first tener and manager of the quartet, is from Los Angeles, California; W. H. Berry, the second tenor halls from Kansas City, Kansas and is a former student of Wilber force; Charles E. Drayton, baritone, is a former student of Classin university. Orangeburg, South Carolina; and John S. Crabbe, bass, is from Chicago and vas formerly with the famous Williams Colored Singers.

Harmony Kings have been well re ceived everywhere they have traveled in Europe. They won much praise in Ireland, Scotland, Wales and France, They spent several weeks in Paris before coming to London December 1 925. They returned to Paris last April; were booked to go to Berlin in lay to sing at the Winter Garden This summer they are visiting Holland, Switzerland, Italy and Australia provided they can leave each place en chedule time.

新月日((0)(4)



LEONARD FRANKLIN.

Leonard Franklin, a young colored thor whose singing in Indianapolis uring the past year has created much worable comment, will give a public ong recital on Friday evening, June 7. at the colored Y. M. C. A. under the suspices of the Phyllia Wheatley branch of the Y. W. C. A. Leonard Franklin is a fine example of his race. Berating Franklin is as fine example of his race, with his gift of song he has been steadfast in his purpose to make a career for himself. Left an orphan at the age of 10 years, he attended school No. 43. Shortridge and Manual Training high schools. It was during his term at Manual Training high school that he was brought to the attention of the Educational Ald Society for Colored Orphans, and through their afforts was given a two-year scholarship at Fisk university. Last year he returned to Indianapolis and has been studying with Edward Lashelle, during which time he has aroused the interest of musical people of influence in this community. Upon the recent visit of Roland Flayes to Indianapolis young Franklin sang for him. Mr. Hayes, it is said, was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in his praise of the boy's voice and predicted a quality was most enthusiastic in

Santa Ana, Calif., April-(Pacific Coast News Bureau) "Rivthm is the basis of African music while modern jazz is but a mutilated form", was the declaration of the Rev. Earl Cochran pastor of the First Presbyterian



States, the Rev. Mr. Cochran declared in his address that many of the best Hark the Lark"..... Schubert people in Europe, but that in certain "Under the caption, Sperichils' Hark the Lark"..... Schubert people in Europe, but that in Critical "Under the caption, Sperichis strength of the U. S. the same persons by H. O. Osgood, among other interesting of the U. S. the same persons by H. O. Osgood, among other interesting of the U. S. the same persons by H. O. Osgood, among other interesting statements made, was now sleeps the Crimson Petal". Quilter said, must be remedied.

Address Well Received

Declares Soft Tones Of Ne Influencing Factor In

Speech of Whites

Pacific Coast News Bureau

Pacific Coast News Bureau

Santt Ana, Calif., April 6—"Rhy
thm is the basis of African muswhile modern jazz is but a mutilate
form." was the declaration of the
Rev. Earl Cochran, pastor of the FirPresbyterian Sharah of Orange, Caspecting before the Santa Ane Lion
Club interest.

Rev. Ewing the history of the colore
race in the United States, the pasto
who has spent hard accordance with
the Negro Estimator, customs an
habits, stated that on istianity ha
had a great influence upon the Negro and upon his music. He de-

Berates Bouthern Attient

Berating the attitude taken town the Negro in many parts of United Strees, the Rev My. Cochi declared tributed that most the best known and well bases colorest negative could meet that me

Address Well Received

Address Well Received printing the melody and words of the melody and words of

are purely a Negro product; the of such African folk as the Bornou other that the music, at least, is and the Bantu. borrowed from white sources. The educational aspect of the though often altered or adapted above article is notably evident and as to the rhythms, not only of the we gladly present it for the inNegro songs but also of modern termation of the public. ragtime and jazz, there is no doubt that they can be traced directly to the drums of black Africa.—

TAIN ITALIAN PREMIER

Negro tribes."

ar with that of the origin of the Negro spiritual.

James Weldon Johnson (joint author with J. Rosamnod Johnson of the book "American Negro Spirituals") is quoted as follows: "What led to this advance by the American Negro beyond his primitive music? It was because at the precise and psychic moment there was blown through or fused into to Ald a Charlty of Their Race.

tween jazz and spirituals since C. Elkins, with Arthur H. Payne, baritheir rhythm seems almost identitione, singing incidental solos, once cal in many ways. True, both are formed a part of the Fisk Jubilee Singemotional in character, but one is spirituals on their tour of England and other of spiritual, therefore we cannot associate the two in the same category. We do believe Sonoma C. Tallev plants however that the rhythmic character of both jazza and spiritual is ter of both jazz and spiritual is distinctly original in character, and that it is of Negro nativity— inborn and natural to his nature or make-up.

H. L. Mencken, editor of "American Mercury," is quoted as say ing, "The spirituals are commonly colled folk song—well that's jus

printing the melody and words of what they are spirituals,

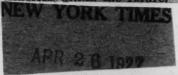
of them.

"In the absence of such testimony, two rival theories have both
found staunch defenders. The one
holds that words, rhythm and music
are purely a Negro product; the

(Musical Courier.) This article appears as a part of a chapter in Mr. Osgood's book, 'So This is Jazz,' which was published last October. It is copyrighted.

"The late Henry Edward Krehbiel, author of 'Afro-American Folk Songs' is commented on as follows: 'He writes learnedly of modes, offers comparison of the Negro song with the folk songs of other races, and gives a table of other races. other races, and gives a table of and trained voices of the Fisk Singers ten or a dozen examples of genuine themes and tunes from African Negro tribes."

The quartet is now facing a pronounced demand on the part of for-The question of jazz in the Negro eign countries and contemplates signspirituals is discussed at length ing a contract for a tour of South out our article will deal in particu-



# GIVE NEGRO SPIRITUALS.

form of primitive African music."
The Elkins-Payne Singers, a group the spirit of Christianity. . . . of negro ensemble vocalists specialized in the spirit of Christianity. . . . of negro ensemble vocalists specialized in the spirituals, gave a concert last form of primitive African music. The article at length endeavors to show the close connection between jazz and spirituals since C. Elkins, with Arthur H. Payne, baritheir about meaning incidental soles, once

persons were required back alley to a hotel. Th

By Wellington A. Adams

# DEFENSE OF JAZZ A

n American Exponent of the "New Art" Calls It the Folk Music of The Machine Age



Music's case against jam was rummed up in last Sunday's issue of THE NEW YORK TIMES MAGAZINE by Ernest Newman, the Landon music crific, who a few months ago opened the controversy by a vigorous attack on just and composers of just. The article which follows is a reply to Mr. Newman by a noted America

BU PAUL WHITEMAN

ITH battles over jazz rag-ing again I can only repeat that after playing jazz for twelve years I don't know that it is. But over the shricking what it is. But over the shricking snxophones of my fellow crimines i've heard Ernert Newman walking the armitipus in hoist. The time barrage of writing shells walked over the waters—delicated pointed phrases: "fazz is dean from the neof up"; tell "the jazzhounds to fap their dirty paws off their betters"; "chawingons"; "bunglers" and other hard, hard terms.

hard terms.

What is jarn and art, a disease, a manufacture? Has it any musical value? After twelve years of jazz I don't know, and I April believe Mr. Newman knows oven though his experience and knowledge of music far transcends mine, I certainly have no patience with dogmatic statements concerning the demise of jazz. It is too early to tell. With George Gershwin, I don't know whether the arduous development jazz is now going through will change its whole nature or whether this development will so modify its forms that it will no longer be recognizable us jazz. But to my mind the gay jade is careering around the world to such popular approbation and delight that it is bound to contribute something of value, however intangible, to the music of the future.

The lever with which Mr. Newman attempts to lift the rest of his remarks into effectiveness contains a bit of truth; that is, that jaxs is suffering from melodic aenemia, that its ideas are not musically worth much; that the thematic material of jazz has not kept pace with its techpical treatment, its ingenious orches-trations and experimental rhythms. Uriofly, Mr. Newman's case against

inza amounts to this:

(1) Outside the dance hall jazz has o musical value

(2) Musically it is a mere clever tricks not worth the atte of "our betters," and known to of them long ago anyhow.

(8) Just composers have no righ n "jazz" the classics.

Well, then, in the first place who and why is jazz. I have been trying to dodge this question for years. Some dark brother once told men that "fazz is jazz and blues is blues." And a good many critics have de-fined it as different kinds of rhythm plus a distinctive kind of instrumen tation. But I believe it is more than that. Jazz did not just happen.

I sincerely believe that jazz is the folk music of the machine age. There was every reason why this music sprang into being about 1015. The acceleration of the pace of living in this country, the accumulation of social forces under pressure (and long before the war, too), mechanicommunication, all had increases tremendously in the past 100 year notably in the past quarter cen tury. In this country especially the rhythm of machinery, the over rapid expansion of a great country en dowed with tremendous natural en ergies and wealth have brough about a pace and scale of living un paralleled in history. Is it any won der that the popular music of this land should reflect these modes of living? Every other art reflects them.

# Excoriated Dance Forms

In 1588 the sarabande swept through Spain. Reformers, the musicians and the clergy were shocked Father Mariano, writing in 1600, accused the sarabande of having done more harm throughout Europ than the bubonic plague, which dev-astated Europe in the Middle Ages. Later came gigues, minuets and dozen other dance forms, which excited the same old outery. Yet these dances were taken up, developed and employed in concertos and sonatas; as scherzos and minuets in symphonies. Haydn, Mozart, Mendelstan elssohn, Beethoven the list or omposers who utilized these dance forms, all of them excoriated at one ime or another, is endless. Look that the Strausses have done with he walts, once the bane of intelli-

brause in Strauss and we are remarks Mr. Newman, as chiling argument against the in-nable right of jazz composers to ment—a practice which is even a dead lesue. But the gulf bean a great composer and my shie self is no greater than the se that existed between the that serimenters with dance forms 300 are ago, who helped in a very

fest way to pave the path for the yons and Mozarts to come. There hundreds of jazz experimenters my whose fleeting fame will die in them. But is it inconceivable at a few of their experiments and arhaps one or two of their discovries may be incorporated in the ork of a great composer not yet on he scene?

"Strauss is Strauss and we are e." But who is to say that this mposer may experiment with a assic and that one may not? And an Mr. Newman tell me just what classic is? In Saginaw it may be "Poet and Peasant" overture; Carnegie Hall the Brahms third phony. Certainly I agree that reat orchestral compositions re-ecting tragic, sublime or deeply serious trends of thought do not lend themselves to jazz treatment. But when in Berlin we placed our "dirty unws' upon Kreisler's "Caprice annoise" and scored it as a jazz waltz Mr. Kreisler was enthusiastic ver the result. He was present for very one of our five rehearsals in eriin, Stokowski, Ernest Bloch, achmaninoff, Mengelberg—they are il believers in the musical value of

# Clowning the Classics

Obviously, of course, every one has he right to experiment with the seice. If the classic is a great no, clowning will not kill it. Eximenting with the materials of hich a masterpiece is made is not ing to ruin the masterpiece. And we may some day evolve, despite our ngling, something of musical

Mr. Newman assures us that musial people have mostly ceased to take jazz seriously as music. I can oil believe that of England. When, owever, did these musical people ver take it seriously? My contenon is that some of them are just eginning to take it seriously. The for of the press battles over jazz

s that fact. And many musians who do not take it "seriously

I can even grant that jazz rhythme are not new; that jazz orchestration is not new (which hart true); that its themes are trite. And I will still claim that the resultant product, when played by musicians who understand jazz, is a new and distinctive spirit, flavor, or what you will in music. It is an American flavor, an American spirit. It is the only art Europe has ever accepted from America.

Mr. Newman tries to disregard in iazz the very quality he charges us with being unable to approach or appreclate in the more serious forms of music. I refer to the spirit, the inner urge, the impulses producing this music. The music Mr. Newman swears by is composed by cultured, educated, artistic natures representing the summits of certain trends of musical development. Jazz is at the bottom of certain aspects of similar musical development. This fact does not, however, prevent it from possessing elements of musical value.

Like the folk songs of another age, lazz reflects and satisfies the undeveloped esthetic and emotional cray ings of great masses of people. Such music in any age has not been entirely negligible. Jazz is a spirit, not a manner. Crude, unmusical perhaps, but as healthily vulgar and incere as were the vulgarities of the Elizabethan age the music of an uneducated, vigorous man struggling ungrammatically to express his response to the age in which he is living. Since when in music have these forms of music been pronounced dand and worth ignoring?

The cries of machine age and tandardization are old. But these facts are none the less compelling forces in modern life. Jazz has invaded every art. Look at the news

Modern music, the s on't look at them. Every art is sect jam is no worse off than h rothers and sisters in the art we the spirit and sophistication of are far more virile, cojorful striking and signar and the sterile information of the sterile information of the sterile information of modern manife. It is inconceivable that this music, ctually the folk music and popular music of

hundred million people should not influence the prominent compaers who will eventually evolve from this mass of human beings.

Jazy is already reventionizing wind instrument technique, and that fact is already reflected in yety symphony orchestra in the country. We have woodwind and brass artists uncounted anywhere also. Every man equaled anywhere else. Every man in our orchestra plays from seven to ten instruments. Hal MacLean, almost stone deaf, is a virtuoso playing saxophones, clarinets, oboes, flutes and the English horn. Jazz scorers have got more things out of wind and brass than are dreamed of in symphonic scores. Many of those discoveries are musically valuable. Newman may accuse us of melodic nemia, but he should have buried his modern protègés in serious music long before he pronounced our prod-

# Progress in Taxx

Jazz also means a greater variety of forms of appeal to great masses of people. This may lower its quality but it is a valuable leaven pre-paring the way for better music to come. Progress in jazz at present is a compromise between pleasing great masses of people whose musi-cal understanding has to be laboriously developed and avoiding ofdending the composers and patrons whose approval we need. I might add that juzz bewilders its supporters and critics because its spirit in uch a bisarre blend of the primitive

I don't want to pose as a martyr or n musical messiah, even though H.

). Osgood suggested a memorial tabet for me, to be placed on the site
of the Palais d'Or when we both are ne, with the following inscription:

Sine of the Palais Royal, Where -Paul Whiteman first Conceived the Idea of Making an Honest Waman Out of Jasz.

I never questioned her honesty. I uply thought she needed a new

arguments are a bit unwieldy when he asserts we claim that have is new kind of music apart from the great mass of serious music, and hat we likewise maintain that just usic is self-supporting and suff out unto itself. We simply chall het jazz music mirrors in ne-dioms a spirit and a flavor distinct American, German music, Frenc American German music, French music, Italian music, alas, English music, alove all Russian music, have heir own characteristic idioms. However universal music may be, it has, the world over—along with religions and philosophies—mational and racial characteristics. As Mr. Newman suggests, there is no Chi-nese biology and no Arabian physics But there are certainly Indian reli-gions, African religions and Eastern and Western modes of thought. The same is true of music. No one for miliar with music would ever sug-gest that "Rigoletto" was written by a German; that the song of the Volga boatmen came from Spain that "The Dark Town Strutters Bal was a folk song of the Austria Tyrol. In short, music reflects national characteristics to a far greater extent than do other arts.

By these same tokens I believe that jazz is the true folk music of America. Like the young country it reflects, it is crude, blatant, val-gar; at once barbarous and sophisti-cated. If you see its real nature be-neath a coating of sugar it is a bit cruel, sardonic and poignant. Musically speaking its ideas are not worth a great deal at present. But

in our popular jezz music today we are evolving a racy, idiomatic, flexible American language all our own. Some day a trained composer—better still, a genius—will say something with it.

It is not quite fair to strip the rhythms and ingenious treatment of Gershwin's famed Concerto in F from the thematic material, as Mr. Newman does. This is equivalent to asking whether it is the front legs or the hind legs that make the bear look so funny. Incidentally, Gersh win's "Rhapsody in Blue," three years old, is going stronger than ever.

Was it sacrilège to lass Ri Korsakoff's "Hymn to the Sur when that composer's music inally part of a ballet? A en we made a face record of the same composer's "Song of India. there was a sale of 1,800,000 record which caused a tremendous reserved of the original "classical" recon made by a famous violinist and famous soprano. I quote Mr. Kip ling's remark:

When 'Omer smole 'is bloomin byre E'd 'card men sing by land and sea An' what 'e thought 'e might requ 'E went an took, the same as me

Mr. Newman-would probably of serve: "'Omer is 'Omer and we a we." And Kipling is Kipling. B the principle of liberty to experime with other man's discoveries at creations ought to be acknowled everywhere. You cannot separat the bunglers from the composers of merit until every one has had a try To me it is inconceivable that the flood of jazz music, however good or however had it may be, now being poured into the homes of a hundre million people will not influence the musical thought of future com-

posers, whether they be men of genius or more makers of tunes.

To sum up, if don't know whether jazz is the foundation of a new school of music or whether it represents the growth of new manners and new forms of instrumentation; new rhythms and colors. But whatever it is, considering the nature of its origin and the character of its development, its immense and continuous popular appeal, the amount of inerest and debate it has aroused, I certainly believe it to be a genuine musical force, a trend, an influence; erhaps a form that is bound ultimately to affect, in one respect or another, the music of the future. If the latter qualification be too broad, then certainly, at least, the music of merican componers.

Even if jazz remains challed to the dance form one has only to look at the development of the minuet, the sarabande and the walts. They contained material that was musially valuable. The fox trot, jazz walts or tango may conceivably be leveloped in valuable ways by future

hatever jags is, it is not de-

Weman Organist 

# Plays At School Tonight

Pichard Bates, negro violinist, will appear in a rectal at Doker T Vashington High shoel tonight at 80° halfs is reputed to be the most accomplished rounist of his face. He has a siduate of the Zoeliner Conservatory of Music, Los Angeles.

The prgram is being sponsored by the Mozart Lyceum Eurequ, an organization of leading temphis negroes. There has been a good sale of tickets and a large crowd is expected.

# ARTIST HOME FROM **EUROPEAN TRIUMPH**

New York, Nov. 4 .- Mme. Florence Cole-Talbert, gifted dramatic soprano, who returned two weeks ago after a two years' study in Italy, will be heard in a recital in the John Golden theater, 58th St., be-tween Broadway and Seventh Aves., Sunday afternoon, Nov. 20. After

Sunday afternoon, Nov. 20. After the completion of her study in voice culture with Delia Valeri in Rome, and provide dramatic expression with Julian Quezada in Milan, Madame Taibert sang the title role in the opera "Alda," at the Theater Comunale, Cozenza, last spring.

The cast for this operation included such renowned artists as Luigi Marletta, tenor; Ugo Marturano, baritone, and Pina Minottie, bontraito. Even the Fascista, a newspaper published at Calabria, which at the time was not considered any too favorable toward foreign artists, praised her interpretation of this exacting role before one of the most critical audiences to be found in all Italy.

Praised by Critics

The Melodramatic Review of Milan

The Melodramatic Review of Milan

The Melodramatic Review of Milan said her success was "brilliant and received with undoubted favor."

Madame Talbert, who was born in Detroit, Mich., of musically inclined parents, made her debut in 1918 at Acollan ball here. She has studied at the mulical called of the University of California, and with John B. Miller, Herman Hayries and Oscar Saenger. In the she was graduated from the Chicago Musical

college with the highest honors of her class and received a diamond

In the John Golden theater recital she will be presented by William M. Kelley, prominent New York newsaper man, who is also arranging a months' tour for her. Late next sprig Madame Talbert returns to Europe to fill engagements already under stract.

# MUSICIANS HELD NATIONAL MEB AWARDS MADE

(By The Associated Negro Press)

St. Louis, Mo.—Over 200 hundred elegates attended the ninh annual association of Negro Musicians, which closed here Friday night. The national organization of the Negro Musicians of the national organization org

friday night. The national organiza-tion was a guest of the St. Louis Music Association, of which Miss Gratis Corneal is the president. Interesting sessions were conduct-ed throughout the week with capacity attendance. Social events of drawal brilliancy figured prominently in the activities.

## Elect Officers

Elect Officers

Election of officers was held Thursday afternoon and Detroit selected as the next place of meeting, the last full week in August, 1928. The officers elected were:

Carl R. Diton, Philadelphia, president; Martha B. Anderson, Chicago, vice-president; Alice Carter Simmons, Fisk University, Nashville, financial secretary; Camille Nickerson, New Orleans, corresponding secretary; J. Wesley Jones, Chicago, treasurer.

Members of the advisory board are Lillian LeMon, Indianapolis, Indiana; James A. Mundy, Chicago, Illinois; Grazia Corneal, St. Louis, Missouri; Ruth Parrish Shaw, Detroit, Mich.

## Prizes Awarded

The Wanamaker prizes for music compositions were awarded Thursday night at Sheldon Memorial. These night at Sheldon Memorial. These prizes aggregated \$1,000 in cash and they were offered by Rodman Wanamaker of Philadelphia, through the Robert Curtis Ogden Association of the Philadelphia store, an organization composed of race employes of that store and organized for educational and recreational purposes.

Five prizes were offered in each of

Five prizes were offered in each of five different classes of music. The prizes awarded and their winners were as follows:

(1) "A Hymn of Freedom", Wellington Adams, Washington, D. C., first, \$100; (2) "A Love Song", Frank Tizol, New York City, first, \$100; Harry E. Rush, Philadelphia, second, \$50; (3) "A Lullaby", Fred M. Bryan, Brooklyn, N. Y., first, \$100; Hinton Jones, New York City, second, \$50; Wesley Howard, Howard University, third, \$25; Wellington Arams, Washington, D. C., fourth, \$15; (4) "Prestidigitation", Maude O. Bonner, Roxbury, Mass., first, \$100; J. Howard Brown, Kansas City, Kan, second, \$50; Richard Oliver, Des Moines, Ia., second, \$50; Fred Griffin, Philadelphia, Pa., second, \$50; Mrs. C. B. Cooley, Roxbury, Mass., third, \$25; (5) "Melodies and Synchronous Effects", Oscar Howard, Philadelphia, first, \$100; John A. Gray, Los Angeles, Calif., second, \$50; George Duckett, Philadelphia, third, \$25.

ONDON, Oct. 20.—Bruce Jones, a native of British Guiana, who opened the "Christle" unit organ, installed at the Edmenten Empire, is one of the most talented exponents of the organ. In 1910 he came to England as the Government open classical scholar and wear came to England as the Government open classical scholar and went op to Keble College, Oxford, till the outbreak of the war. On the classical side Mr. Jones won many honors, and in 1913 was proxims accessit for the Gaisford Greek Prose award. After his discharge from the army in 1916 he definitely deviced himself to musical studies under the leading professors in London and Budapest. His first cinema job was as organist at the cinema job was as organist at the Brixton Pavilion under Jean Michaud, and has since been at the Kilburn Grange, Coronet, Netting Hill, and the Globe, Acton. He is also a gifted pianist and has given many West End pianoforte recitals

# NEGRO SPIRITUALS PROGRAM FEATURE AT PARK SUNDAY

Music-lovers Friday were promised another medles of negro spirituals, southers medicated popular selections at Lakewood Sunday when member of the Cosmopolitan negro choir stage their first public appearance this year for the penefit of a white absolute.

The program will open at 3 o'clock Sunday afternoon and will supplement the regular musical concert to be given by the 122d infantry band, Georgia national guard, it was announced

Friday.

J. Oscar Mills, secretary of the Southeastern Fair association, said Friday that the negro choir has been recruiting leading vocalists from all parts of the state, and that the program Sunday will be far superior to any similar attraction ever offered Lakewood.

Houlton, Me., Oct. 25 .- (By A. N. P.)—Miss Leah McIntyre won the At-water Kent National Radio contest held recently in the high school audi-torium hire.

Miss McIntyre is the daughter of

Mr. and Mrs. Stanley McIntyre, and is a graduate of the Houlton High School. As a student there, she played School. As a student there, are played in the orchestra, was a member of the music club and won first prize in the speaking contest during her senior year. She possesses a rich contralto voice and will broadcast from Portland

Mer October 20. 10-29-27 There were 40 Judges in the sudience during the radio contest for girls.

The contestants sang behind a screen, and were not in sight of the audience.

# Noted Negro Tenor On Maxwell House Hour

The summer series of Maxwell House hours will be terminated with a special "request" program featuring Paul Robeson, famous Negro tenor, and Lawrence Brown, noted composer and arranger of Negro music, to be broadcast by the National Robeston Composer in the series of the National Robeston Composer in the Robeston Compos tional Broadcasting Co. through the Blue Network at 0 o'clock, eastern daylight saving time, Wednesday

necause of the nationwide broad casting of the fourth annual radi casting of the fourth annual radio industries banquet, the Maxwell House hour will not be heard on the evening of Sept. 21. On Sept. 28, however, the hour will open its regular fall and winter series which will continue on a weekly basis thereafter through the National Broadcasting Co.'s Blue network.



# YOUNG NEGRO BOY **MUSICAL PRODIGY**

Only Seven Years Old and Blind-Will Give Recital Here.

Forrest Sims, seven-year-old Negro musical prodigy, born totally blind, will play Wednesday night at the St. John's Baptist church, and seats have been reserved for white people and music lovers who want to hear the youngster.

The child plays by ear the most difficult classical compositions and can reproduce entire selections after merely hearing them. He has com-posed several songs, one on the death of his mother.

of his mother.

He was given a hearing when three years old by the Birmingham News, and they were so impressed by his playing that they furnished funds for further musical education of the boy. Since then he has studied and improved and is on his way North to enter a blind school for further study of music and books.

He is assisted in his musical program by his young brothers, Cooker, 5, and Girthel, 3, or "Stumpy," as he is called. Their home is in Cleveland, O., but they have been touring the country with their father, John Sims, a Baptist minister, for the past fifteen years.

# TO ACCOMPANY MME. TALBERT IN RECITAL



# - Miss Lydia A. Mason

The accompanist for Mme. Florence Cole-Talbert, dramatic soprano, at the John Golden Theatre, Fifty-eighth street, between Broad way and Seventh avenue, on Sunday afternoon, November 20, will be Miss Lydia A. Mason.

In 1924 Miss Mason was graduated from the music department

of Fisk University, Nashville, Tenn., with highest honors. For four years she has been a fellowship pupil at the Julliard Foundation, her

miss Mason, who has played eight summers at the summer play school of the Ethical Culture School, is now the Antion eccompanist at the WEVD Broadcasting Station, the station erected in memory of

Eugene V. Debs.

By LUCIEN H. WHITE

# "FROM BACH TO BURLEIGH!" IS GAMU OF PROGRAM OF MUSIC RENDERED TO UDIENCE FILLING LARCHMONT CHURCH

From Bach to Burleigh!

That was the gamut covered in the musical program offered to an appreciative audience of music lovers assembled in the Larchmont Avenue Church in Larchmont, N. Y., on Thursday evening, November 3, the artists being Marie P. Davis of New Rochelle, a brilliant young pianist, whose opening number was the Bach Concerto in Italian Style; her sister, Ella Belle Davis, who sang an English song, a Serenade, an operatic aria and a group of Negro Spirituals by Burleigh, and Dr. Harry T. Burleigh, himself, who discoursed of the worth and merit of Negro folksong, and then sang some ten of his own arrangements of Spirituals.

The program was of unusal interest, and it was thoroughly enjoyed by the large group of white and colored auditors who braved the exceedingly inclement weather to wellnigh fill the spacious auditorium, both main floor and balcony. And the reception accorded to Dr. Burleigh, on his appearance, was a distinctive tribute to his musical attainment and well-deserved personal popularity.

And, in response, Dr Burleigh disclosed gifts of spece that tend to mark him as entitled to as high a rating pracorically as he has hitherto been given musically. He spoke briefly of the wonderful quality contained in the Negro folksong, and declared than its belated recognition as a musical quantity was really a reflection equal th boasted cultural perception of our Nordin neighbors.

Incidentally, the distinguished explained that in his arrangements of Negro Spirituals, he had paid heed to a suggestion made by the famous American composer, the late Edward Alexander MacDowell, with whom he enjoyed an intimate contact. On hearing the "Swing low, sweet charlot" Spiritual, in its primitive form, MacDowell said:

> "Burleigh, why not give that melody a setting that will make it available to all musicians and music lovers-to the Caucasian interpreter as to the Negro creator?

And the result has been just what MacDowell predicated-the Negro folksong has been received by the world and accorded its rightful place as an original creation; is being used on recital programs by the world's greatest artists, both vocalists and instrumentalists, among whom are the great Melba, Galli Curci, Fritz Kreisler and our own Roland Hayes, and it is being heard with keenest delight and sympathy by sophisticated musical cognoscenti in the world's greatest music centers.

Incidentally, too, this is an answer to those critics, this reviewer including himself, who have thought some of the Burleigh arrange-

Continued on or

ments a bit too sophisticated, too far removed from the primitive sur-

After his brief exposition, Dr. Burleigh turned to the piano and sang, playing his own accompaniments, making running comments as to

sang, playing his own accompaniments, making running comments as to his effort to so correlate his harmonic arrangements with the spirit of the original melodies as to accentuate the marvelous imagery and descriptive beauty of the race conception. His numbers were "Nobody knows the trouble I see," "I want to be ready," "I know the Lord laid His Hands on me!" "I got a home in the Rock," "Heav'n! Heav'n!" "Sinnr, please don't let dis harves pass," "Swing low sweet Chariot," "I don't feel no ways tired" "Peter, go ring dem bells" and "The Gospet Train."

Miss Marie P. Davis, who has been studying the pianoforte for the past two years with Thuel Burnham, and who was first heard by this reviewer in 1924, gave a pianistic exhibition that, while a bit uneven in some of its proportions, as most creditable. The Bach Concerto, with which she opened the program, brought indications of nervousness in some of the passages, especially those modeled after the elaborate Italian school, which nervousness was betrayed mostly by a weakness in fingering. But this was so slight as not to far in any degree the classic purity of me interpretation of the composition by the great prussian composer of the 1976 and 1876 centuries.

A decided contrast was the mellifluent atterance which marked her rendition of two Chopin numbers—a Berceuse and the Ballade in A Flat—which were as a stream of golden honey dripping from clear and lucid waxen honey comb. Her final number was a Concert-Arabesque, based on the Straus waltz, "Beautiful Blue Danube," transcribed by Schulz-Evler. It gave much opportunity for the exercise of digital dexterity, well cared for by the pianist's ample technique.

The purely vocal element was supplied by Miss Ella Belle Davis, whose voice is of mezzo-soprano quality, with vibrant depths, especially in its middle and lower registers. As it ascends it takes on a lighter quality, flute-like in texture; at the same time, there is more visible effort in producing the tone. The mezzo voice is soft and velvety and alluringly sweet, with intriguing inflectons of color and nuance, but due, perhaps, to the added effort of production, the forte voice takes on a slight hardness or metallic quality. This may also be attributed to stiffness in the throat muscles which stops the full, free flow of the voice, forcing it back instead of to the front, to be remedied by advised application.

She sang "The Birth of Morn" by Leoni; "Screnade" by Toselli; "Air de Salome" from "Herodiade" by Massenet; and a group of Spirituals—"I stood on de Ribber of Jerdon," "Lonesome Valley" and "Go down, Moses," adding "Didn't it rain," in response to an insistent demand for more. The Spirituals were especially effective. Her sister, Marie, played the accompaniments.

The recital was for benefit of the Emanuel A. M. E. Zion Chu ch, Lachmont, the Rev. J. M. Thomas, pastor, and was under the man gement of Samuel J. Davis of New Rochelle, father of the young I dy artist. The auditorium of the Larchmont Avenue Church was a rovided through the courtesy of the Rev. R. Russell jr., the pastor, and his church officers.







# Peetry and Eloquence of The Negro Preacher

Vioid Dramatization of Religion Characterized the

Sermons of the Old-Time Colored Parson

March Down to Jerdon."

in This Page Are From Woodcuts by Millar for

My Spirituals."

yard, ind she's tired— She's weary— Go down. Death, and bring her to

from traditional n

noting the phraseology of Mr on's creations certain line more or less familiar spirit will make their appear is but natural, for it was the mon of the old-time preache e spirituals. A number of collec-ins of spirituals have already ap-ared (Mr. Johnson himself has ited two), but there is room for and hive A. Jessye's "My mals" should prove a welcome rial in and about Coffewill and to those readers an ingers who question the authorization of spirituals gathered from a Northern a source she points on the runaway slave. It was a southern portion of Kansas, escalely, that many negro families. ding bits se:

times I feel lak t star an fol-moval been basen chimes t feel lak moval been basen

# URVEY SHOWS NEGROES HAVE ATTAINED WIDE DISTINCTION.

(Preston News Service.) Champaign, Ill., March 3 .- Accord- ress in an equal length of time. at did its part in giving birth to g to the report of the recent tine Negroes show genius.

Distinctive American Music. In his folk songs the Negro has conusic," the report said. The espirit f devotion, or aspiration, of simple SOLDIER-MAN BLUES FROM uth which breathes through the Nero spirituals as the spirit of a race aturally religious. "SSwing Low, weet Chariot," "Steal Away to Jeus" were born out of the passion of a usic loving racking

"Among the Negroes who have givn the world productions of high orer are Harry Burleigh, Nathaniel ett and Samuel Colerage Taylor. The English government bestowed on Taylor a pension in appredation his work.

Recognized in Art. In painting andsculpture the race s found recognition in the works of N. Bannister, William B. Scott, Edonia lewis, and of Meta Vaugr Varrick Probably the most conspicuos success has been were a Henry ). Tanner, several of whose victures

Inventors of Merit. "In the field of invention the name f Negroes are very numerous. Re

ave been bought by the French gov

rnment in the Luxembourg gallery

nted t new type of oil burner said to regulate the light of a le motive so that the headlight wa ot leave the track when the engine proachees a curve.

A Texas Negro has devised a car ail point designed to prevent the preading of rails. A Negro from rand Rapids, Mich., has invented the type-o-phone," designed to record at he other end of the wire an exact du plicate of the message which the send er writes on the machine before him In the field of invention the Negro has won and is still winning large honors. Practical Scientific Contributions.

"A Negro, Prof. George Carver, has made invaluable contributions to the science of agriculture, and there are today Negro sculptors. Negro poets and Negro actors who have won wide distinction. This is a remarkable record for a race only 70 years out of slavery and only a century and a half out of the jungles of Africa. Small wonder that the late Lord Bryce remarked that no other race in history had made an equal amount of prog-

Although hedged about by great stigation of the interracial commit- limitations the Negro has shown himself a worthy citizen. He has fought on every battlefield of the republic. Today the Negro does not ask for ibuted the only distinctive American charity. He wants only justice, man's chance in the battle of life."

# SOMEWHERE IN FRANCE

BLACK man fights wid de shovel and de pick-Lordy, turn your face on stanza are sung by a single voice, the the winning of the war. Thus he sang: second and fourth by all who care to join Soldiers down below layin' cold and deadin. Parts of the song are lest in the noise Everybody 'cept meof moving feet and the picking up or Drop 'em overside loaded down wid leadputting down of heavy objects. Some While we'se at sea.
Oh, all day long, etc. times it is more like an echo:

Black man fights wid de shovel and de pick— All dese soldiers an' me, Lordy, turn your face on me; He never gits no rest 'cause he never gits

Lordy, turn your face on me.

Jined de army fur to git free clothes-Lordy, turn your face on me; knows-Lordy, turn your face on me.

Never goin' to ride dat ocean no more-Lordy, turn your face on me; Goin' to walk right home to my cabin door-Lordy, turn your face on me.

The middle stanza, remarks John J. Niles in his book, "Singing Soldiers" (Scribner), must have been composed by a philosopher, while the last one voices the general dread of seasickness which prevailed among the negro soldiers after their voyage to France. Lieutenant Niles tells of one colored man who deserted at the close of the war rather than go home on a ship.

"Yes, sar," said the delinquent, "I knows I'se a deserter. I knows dey has a place made special fur me at Levensworth-but I ain't goin' to ride dat ocean. No, sar! An' if ever dey come atter me in sich numbers as I sees I must go home, den, by gollies, I'll jus' walk home, if I has to go 'round by way o' New Orleans."

Another negro poet, known to fame only as Elmer, suffered from this same variety of blues on his voyage from Hoboken to France, as he relates in his song of "The Deep Sea Blues":

Everybody in Hoboken town-everybody an' me.

Hopped upon a warehouse that was swingin' around

An' went to sea.

Oh, all day long I'se a-lookin' for trees, Lookin' for sand, lookin' for land, 'Cause I'se got dose awful weepin', sleepin', Got dose awful sailin', wailin', Got dose awful deep-sea blues.

Elmer's blues, we are told, were always me!" It is a company of colored American of the deep sea, and the sea was something soldiers singing as they load and unloadhe intended to avoid in his future life. arms trucke bring the battle-front at The death of some colored soldiers at sea Tour They have made up the song them-had made a profound impression on him, selves. The first and mid lines of each as did also the importance of the negro in

All dese colored soldiers comin' over to France,

dance, All dese soldiers an' me.

Oh, all day long, etc.

These are only two of the many original What we're fightin' 'bout, nobody war-time songs, hitherto unrecorded, which Lieutenant Niles has gathered into his book, "Singing Soldiers." He was ar

aviator all up and down the front, and behind it, but amid the turmoil of his activities he managed, because of his love and technical knowledge of music, to keep a record of the original songs he heard at the various camps, writing down the music as well as the words. Seven years, off and on, he spent on his book. It is a living, throbbing section of battle-front psychology -of profanity and nobility, roistering and religious exaltation, humor and tragedyall mixed up together as in the World War itself. But the whole is written around the author's quest for new songs wrung from human hearts behind the battle-lines.

Lieutenant Niles found that the negro melodies were by far the best, and theseboth words and music-fill the major part of his pages. They came right out of the heart of the composer and his surroundings at the moment. Thus we are told of a negro soldier, nicknamed the Chicken Butcher, who had used his razor too freely and therefore had to do time in "Black Jack's Jail-house at Jevres," Black Jack being the name sometimes given to Gen. John J. Pershing by those who saw the inside of the army lockup. The Chicken Butcher had become chastened by confinement, so much so that he was curing his waywardness by continually affirming his desire to be good. Hence his song of many verses such as these:

> Oh, jail-house key. Don't you ever lock me in. Oh, jail-house key-Won't never be bad no more.

Oh, dark ob de moon, Don't you ever blight my life, Oh, dark ob de moon-Won't never be bad no more.

Oh, lightnin' bug, Don't burn your pants. Oh, lightnin' bug— Won't never be bad no more.

Oh, jail-house blues, How blue you can be. Oh, Jail-house blues-Won't never be bad no more.

A colored soldier from Chicago gave Goin' to help de whites make de Kaiscr Lieutenant Niles two new war-time spirituals, "I Don't Want to Go" and "I'm a Warrior," with music of his own composing. The first stanza of the latter runs:

> Oh, I'm a warrior in de army. I'm a warrior for de Lord; Oh, I'm a warrior, I'm a warrior in the army of de Lord.

A deeper religious philosophy seems to

we inspired an orderly named William, oxid, Lieutenant Niles avers, we shall still carte d'identité." when he wrote "The Gimmie Song":

know I'se one ob God's chillun, know I's one happeles elect— One ob de chillun god always feeds.

CHORUS

Oh, why do you suffer from sickness and pain?

Cause all ob you belongs to God. An' he's goin' to gib you what you need.

Oh, Moses hit dat desert rock-De Good Book up an' tells us so-While all de brethren stood hard by, Wonderin' if de water would really flow.

A flying partner of the author's—a boy I'se glad I is a Buffalo, from a fine family back in the States, he tells us-met death in a practise flight by taking the top off a chimney of a house in Mademoiselle from Armentiers, parlezthe quiet Rhone Valley. He tells how the tragedy gave him another song for his collection:

One evening in the fall of 1918, I suggested a haircut for both of us—a really first-class haircut, with lotions, perfumes, tonics, etc. Mademoiselle from Armentiers,

"Haircut, nothing. Come on, boy, I'll spend the money on some good drinkin' Mademoiselle from Armentiers, parlezliquor. Haircuts don't become aviators, anyway. Why, I'm going to be bounced I wouldn't give my high-brown belle off in a few days—what's the use in wasting For every mademoiselle dis side o' hell the money on French barbers!"

And now his mother would soon be in then visit the grave of her son—if I would help her find it.

Soon now his mother would be in Paris. I would be granted leave. We would I can't read nor I can't write, visit the grave (if I could find it). She But, boy, when I has to, I can fightwould shed a few tears, take some pictures. Inky Dinky, parlez-vous. I would recite the tellable details of her son's army life. And she would return to her home in Ohio. . . .

I might have got away before dark, but down in detail.

Here is a part of the song the colored thingsboys sang as they worked at burying the fallen aviator:

When all the saw-toothed bayonets and "Halt! Who goes there?" German helmets have rusted into iron

have "Mademoiselle from Armentiers." The negro boys were chary of singing it, because they had little to do with its creation, but in white outfits, we are told, one was always sure to find a cook or a barracks jester who would, with little or no Oh, why do you stand in de snow and de encouragement, sing 367 verses of this epic. Perhaps there were a few more verses than that; but it was from the 367th Infantry Regiment, known as "The Buffaloes," that the following sample soloist and nine singing ensemble. They Mrs. Charlotte Fairchild Little, wife

'Cause we is always on de go— Inky Dinky, parlez-vous.

vous,

Mademoiselle from Armentiers, parlezvous.

I'd like to git myself a sip O' what you got restin' on your hip-Inky Dinky, parlez-vous.

vous,

vous,

Inky Dinky, parlez-vous.

Paris. She would rest there a while and Mademoiselle from Armentiers, parlezvous,

Mademoiselle from Armentiers, parlez-

Lieutenant Niles recalls with enthusiasm one of the army shows concocted to keep Colored boys made up the burial squad. the boys from getting too homesick. It I heard part of a song sung by one of the was given in the back rooms of an unused grave-diggers. I remained and took it café chantant at Lyon, which the Y. M. C. A. had taken over for the proper housing of just such shows. Among other whose studio is in the Music Arts

They did the old sentry act—an American private walking post. He carries an I'vegot a grave-diggin' feelin' in my heart-old short-barreled rifle with a length of I've got a grave-diggin'feelin' in my heart—rubber hose slipt down over the end. As he Don't bury dose boys so deep in de ground; walks, this length of hose waves up and Dey has to hear Gabriel's reveille sound—down in the rhythm of his gait. It is I've got a grave-diggin' feelin' in my heart supposed to be night. Some one approaches.

"Troisième bataillon mitrailleuse—j'ai

"Pass, Frog!" Another is halted.

"Well, now, I say, my dear fellow, is it really in order for one to tell one's name?"

"Pass, Limey!"

Another attempts to pass. "Halt! Who goes there?"

"Who the hell wants to know?"

"Pass, Yank!"

But we had applauded this before.

Then, tho we did not know it, the thing we had been waiting for all evening happened—the Ghost Act—ten negroes, one stanzas were obtained:

Mademoiselle from Armentiers, parlez
Vous,

Mademoiselle from Armentiers parlez
Wademoiselle from Armentiers parlez
Water p Mademoiselle from Armentiers, parlez-shrouds-blue lights-sepulchral voices. shrouds—blue lights—sepulchral voices.

The soloist stept forward and confidentially sang one line to the audience:

The ceremony conjucted by the gotiated step should be solved by the gotiated step should be solved by the solved by the solved by the step should be solved by the so

My mama tole me not to come over here-

Then the ensemble joined the singing: But I did, I did, I did.

The soloist continued:

My mama said they surely would shoot me dead-

An' they did, they did, they did.

NG ON UNITY RECORD-

Angeles, Calif., Sept. 10, 192 ic Coast News Bureau.) One atest additions to the music a tation record library of the Uz ol of Christianity of Kansas is Record 426-A recording Mrs h E. Boileau singing "Thom

sic-teacher of 15 W. 35th. St., Los Angeles, Calif. His father, Wm. Page 1220 T. St., Sacramento, Calif., is a music dealer and was formerly plano demonstrator for the Cooper Co., one of the largest piano dealers in North-

Lillian Bowles (white) hoted lyric dramatic soprano of Los Angeles building, is facturing Mr. Page position in her mesucal work.

"Greet the World With Love" is the name of a new song by Mr. Page that is soon to be circulated in sheet muSING NEGRO SPIRITUALS AT MRS. LITTLE'S BIER

Colored Singers Pay Tribute to Wife of Colonel of the 369th at St. George's.

Funeral services were held in the chapel of St. George's Church at two h Stuyvesant Square and East Six-53rd teenth Street yesterday afternoon for the ci Bar Ranch near Cody, Wyo.

among others, by fifty prominent price of \$36,000. Then began the hisnegro business men of Tarlem, for toric fight between Deacon and the whom the first three pows had been Clef Club, in which the lawyers of preserved. The music was to four posts sides over freely preserved The music was to four members of the Kenticky Opir, composed of men of the 369th, and by Noble Sissle, negro tenor soloist.

Among the selections sung by the Among the selections sung by the five men were famous negro spirituals, including "Swing Low, Sweet Chariot," "Deep River" and "My Lord, What a Mournin'." At the close of the services, as the family and friends of Colonel and the late Mrs. Little passed from the chapel, George W. Kemmer, the organist, played softly strains from "Deep River," accompanied by the choir in a subdued humming of the melody. Colonel Little said after the services that his wife had been interested in negro welfare work and was very fond of negro music, and that Mr. Sissle had arranged the music

Mr. Sissle had arranged the music in honor of her interest in Harlem Those composing the choir were G Willard McLean, Augustus Simons Willard McLean, Augustus Simons, Hinton Jones and Morris Caver. The five men sang a special arrangement of "Swing Low, Sweet Chariot, composed for the services.

Floral offerings from prominent persons of New York and Boston ward ranged across the online.

were ranged across the entire front of the chapel. Among them were large floral designs from Miss Ethel Barrymore and Colonel and Mrs. Theodore Roosevelt.

Among those at the services beside Colonel Little and the three children of Mrs. Little, John C. Fairchild Jr., Frances Fairchild and Charlotte Fairchild, were the Vicomte and Vicom-tesse de Frise, Mrs. Edward Holmes, niece of Justice Holmes of the United States Supreme Court; Mrs. James Cummings Barr, Mrs. E. E. Moberly, Mrs. Ralph St. Hill, Mrs. Stewart Davis, Mrs. Edward Blanc, Miss El liet Blanc, Mrs. G. Endicot Futnesh,

pectoled by them in

d-street premises were no ded by the goniated for by Deacon Johnson ident of the club, for the both sides were freely entertained, besides receiving hancsome fees. The club repudiated Deacon's negotiations or the premises, so that instead of paying \$36,000, up went the price it is alleged, and the club paid \$40. 000 for the premises. The price paid by the city to the club has not bee made bublic

This week the club evacuated their club rooms and took temporary of ce nooms across the street.

A meeting was held at the Dry

cussien was necessarily a t seems likely that the prelately known as Lonnie Hicks Chu which is being used by Irving Miller producer, as rehersal rooms, will be ourchased by the club.

Many famous musicians and enterainers have tried the portals of the 53rd street home. Some are foreign parts, some are in the G Beyond. But we are sure the absent or present, will feel a oss of the club, even the acrificied to the march de

# ITCHUS (ALL DRUMNIVALIO) NIAGARA FALLS AND ON CAYUGA ISLAND

Dr. R. Nathaniel Dett, head of the Department of Concerts and Artists of the Musical Art Society of Hampton Institute, remained at his post of duty throughout the summer, engaged in composing, and his labors have resulted in a number of songs, choruses and piano bleees, which will, in due time be available to the music dispensing public through his publishers.

But before entering upon the fall and winter grind, Dr. Dett slipped away for a week, which period he spent at his home in Niagara Falls, with his mother and brother and, where, incidentally, he was the recipient of rather unusual and distinguished recognition from several musical organizations, whose memberships are entirely of the Caucasian race.

In an interesting and newsy letter, addressed to Fred R. Moore, editor of The Age, Dr. Dett tells of being the guest of the Niagara Falls Music League on one occasion, and of making a trip to Cayuga Island on invitation of one of the community choruses to be present at a choral rendition of one of his compositions, "Gently, Lord, Oh! jently lead us," enroute to which engagement he stopped in at a meeting of the Coolidge-Dawes Club of which his mother is president, and spoke briefly. Incidentally, Mrs. Dett is committee woman for the first and second districts of her city, and at the club meeting local candidates were also present and spoke.

The Music League membership, all white, is made up of representatives from the city's most representative families, and the meeting at which Dr. Dett was a guest was held in the Y. W. C. A. The Nigars Palls Gazette, a daily, carried a story of the meeting on its front page, and made reference to the affair be follows

"One most significant feature of the evening was the presence of Dr. Nathaniel Dett, whose encouragement and advice mean a great deal to supporters of the league. Dr. Dett spoke sympathetically of conditions in Niagara Falls. He admitted the difficulty of floating a musical society in a town industrially minded'. On the other hand, he said that he saw no reason why the newly formed league should not give active expression to musical appreciation now somewhat latent. After touching on the psychological aspects always attendant on the fostering of musical interests in a community, Dr. Dett hoped that we might become a city devoted to music. In making his point he expressed the wish that Niagara Falls might become musical as Chicago is, rather than after the manner of New York city; for, he explained, in Chicago the rank and file of citizens support the opera, orchestra, etc., while in New York musical life is sponsored by the aristocracy. In concluding, Dr. Dett made concrete suggestions as to the best way in which to go about organizing a series of concerts. These suggestions were so valued that the chair appoint ed a committee consisting of J. P. Langs, M. C. Taylor, and H. A. Spencer, to confer further with Dr. Dett and report back to the league.

Dr. Dett was also elected an honorary member of the League. A neeting of the committee referred to was held at the home of Mr. angs, who is not only a lawyer but is described by Dr. Dett as a nost unusual musician. "He was a pupil of the late and famous Edrard McDowell, America's greatest composer," writes Dr. Dett; "he as been several times abroad and his studio home is very beautiful He has a fine quintet, being a string quartet with piano, and after the usiness was over this played for me the Cesar-Franck Quintet in F

Minor, doing the difficult music with a skill and finish which I have been accustomed to expect only from musicians in cities like New York or other symphony centers."

Referring to the Cayuga Island community chorus, he wrote: There were about twenty-five in the chorus, responding to the baton PAY DISTINGUISHED TRIBUTE TO DET of a Frenchman, M. Severin C. Fagard, who showed excellent appreciaupon which it is based." By LUCIEN H. WHITE



RAYMOND W. NANCE

Thirteen-year-old son of Mr. and Mrs. Willis Nance, 1954 Syut pr way, whose brillian playing or violin has won for him a scholar-

# VAMAKER AWARDS FOR NEGRO MUSIC COMPOSITIONS, TOTALLING \$1,000, MADE AT NEGRO MUSICIANS' MEETING

St. Louis, Mo.-Awarding of the Rodman Wanamaker prizes fo original Negro music compositions featured the meeting of the N tional Association of Negro Musicians, which held its annual session here, on Thursday night, August 25. The prizes totaled \$1,000, and were divided into five classes: a Hymn of Freedom for mixed cherus love songs, lullaby, instrumental prestidigitation, and melodies and synchronous effects.

chronous effects.

Five prizes in each class were \$100, \$50, \$25, \$15 and \$10.

Wellington A. Adams of Washington won first prize with a chorus in four parts, "Let Freedom's Music Ring." The love song award went to Frank Tizol of 116th street, New York, with Harry Rush of Philadelphia receiving second honors.

In the Iullaby class, first prize was won by Fred M. Bryan of 156 Lefferts place, Brooklyn, with Hinton Jones of 707 St. Nicholas ave-ue, New York, second, Wesley Howard, Howard University, Wash-ington, third, and Wellington Adams, Washington, fourth.

Compositions in the prestidigitation class, for a variety of instruments and largely scherzo in form, were of a character that caused the judges to make three second prize awards instead of one. Firs prize went to Odette Bonner, Roxbury, Mass.; second prizes. J. Howard Brown, Kansas City, Kan., Richard Oliver, Des Moines, Iowa, and Fred Griffin, Philadelphia; third prize Mrs. C. B. Cooley, Roxbury

The fifth class, melodies and synchronous effects, brought as the winning composition a march number arranged for a full band, composed by Oscar Howard, Philadelphia; John A. Gray, Los Angeles, Cal., won second place, and George Duckett, Philadelphia, third.

The presentations were made by Charles Lansidel, a trustee of the Robert Ogden Association, an organization composed of colored employees of the Wanamaker Philadelphia store, who was introduced to the body by John Love, president of the association. The prizes were offered by Mr. Wanamaker a year ago through the Ogden Association during the session of the musician's body in Philadelphia, and

he has renewed the prize offer, under slightly different conditions, for the next year.

The contest aroused great interest among the Negro composers of the country, as more than two hundred and sixty compositions were submitted, and virtually every State in the Union was represented The judges held their meeting in the Wanamaker Store, Philadelphia, ahip at the Chicago Musical colleg twhere he is note a student.
In June, when the successful compositions were selected, although the
lag twhere he is note a student.
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In June, when the successful compositions were not yet known even to the judges.
In June, when the successful composition is the successful composition were selected with the su n Philadelphia; Carl Diton, president of the National Association of Negro Musicians, Inc.; Samuel L. Laciar, music editor of the Philalelphia Public Ledger, and Clarence Cameron White, head of the Department of Music of the Institute of West Virginia.

The judges consider that Mr. Wanamaker's offer has done more o arouse the interest of colored musicians in creative work than anyhing that has yet been done along these lines. They found the results of the contest most encouraging, and, although the large num-ner of classifications and prizes, as well as the simple forms of cer-ain of the classifications, brought in a great many works that had small chance of winning a prize, still there were many compositions

Music-1927

ca Jubilee Singers Signed



Photo shows, left to right, William Culver, basso; Ben Skinner, first chart; Clarence Ratilif, lead tenor; M. Harold Cole, second tenor, and George Whittington, baritons, members of the Utica National Jubiles Ingers from the Utica Normal and Industrial Institute, Utica, Miss. There young men are graduates of Utica and were recently signed by the National Broadcasting Company, 105 Broadway, New York City, who own chain of radio stations, to rive Sunday afternoon and evening concerts were Stations will and WEAF in New York City, until July 16, when they will seal for Europe and give 25 concerts in London, Paris, Brussells, New York in September. G. W. Hyne, manager of the quartet, told a Courier reporter the singers have won high praise from various groups as important individuals since their triumphant tout of the country and their initial appearance in New York. He showed the reporter a letter to me the country of the coun

STATE NEGRO MUSICIANS' ASSOCIATION

A celebration holding element of much interest will be held in 1913 to a wealthy European in this city June 8 to 12, when the Texas Association of Negro Musicians will hold their second annual convention,

an emborate program covering five full days of activity has been arranged and there will be many items of interest to New York Wanamaker Store both races. The ablest talent among the colored musicians of the state seems to be enlised and the prospect is for a large attendance from all point of the State.

A detailed account of the program will be given as the time

draws near, but at this time an outline will be of interest

There will be night programs by the Choral Club and Dramatic art sections; an "all-star" program, so-called, on another evening; a night program by visiting musicians, including some who have won high standing in the musical world, among these being Jessie Covington of Houston, who has for three years won a scholarship given by the famous Juillard Foundation in New York. The quartet from Bishop College at Marshall will assist on this program.

his program.

The Saturday evening program will be devoted to broadcasting from WBAP. Sunday the singers and players will be assigned to the different churches of the city for dity worth

The earnestness and progressive accomplishment of this group of musicians among the colored people should bring much interest to our own teachers since certain types of music will be presented which could hardly be heard elsewhere.

iolin Once Played by Negro Artist Now Proud Possession of Millionaire

By CLARENCE CAMERON WHITE

the most famous violin maker famous "Swan" Stradivarius, fa

Italian Antonio Stradivarius. instrument made by St.
This peste colleged was when he was 93 years born between 1640 and 1650 and violin was dated 1737.

famous specimens of the great master makers of string instruments. In this collection was the mous as the "Swan Song," or last instrument made by Stradivarius when he was 93 years old. This

died in 1737. He was a past mas-ter of the art of the making making and played by Joseph White, a Stradivarius was a very indus-violinist of Negro blood, who was violinist of Negro blood, who was born in Mantanzas, Cuba, Decem-ber 31, 1839. He studied under trious workman; during his life-time it is said that he made as her 31, 1839. He studied under many as three thousand yielins, Alard at the Paris Conservatory, although at the present time only where he was awarded first prize. about one hundred are accounted For a number of years he acted as court violinist to the Emperor Don Pedro of Brazil. He was an admirable interpreter of the classics. Prior to his death, in Paris in 1918, White was a proessor at the Paris Conservator and taught many famous violinists of the present generation.

Early in his career he toured America but, on account of color prejudice, did not achieve the

success here as an artist that he did in Europe, where he was re-ceived with great acclaim. White sold his famous solo instrument collector, from whom it was purchased by Wanamaker and brought to America, and reposes now in the strong room of the

Colorful "Movies"

By THE CAMERAMAN

PRESTON NEWS SERVICE

Federation of Musicians American Federation of

usicians has just closed its which delenates came from actically every local musicians ion in the United States and the souther Hotel, Spitimore About twelve colored del gates were present, representing outstanding lock and main such typical cities as Washington, b. C., Pittsburgh Chicago, Philddelphia, and other air an centers where colored husicians are particularly active

Despite the ominous name Southern Hotel," and the South ern atmosphere which the Fed eration selected for its convention, the Negro delegates braved long-distance travel and presented themselves to the conference only to be told by the Southern Hotel maangement, as might have been contemplated, that they would have to ride up and down stairs to and from the convention in the freight elevators, while their white conferes would be accommodated in the

regular passenger elevators.

The white-bloc of delegate professed that they were chagrin ned and hurt; that the elevators. ed and hurt; th

or out of the record, against e shabby treatment which the altimore hostelry meted out to he Negro delegates.

Our memory naturally reverts o a report of the occasion, when e Ferrell colored, accompanied New York delegation of the hights of Labor (parent of the o Richmond, Va., nearly 50 years go; and when the Solid South of lirginia objected to Mr. Ferrell's presence and participation in the onvention, the New York body withdrew in toto and refused to lo business with the Conference intil Ferrell was recognized and would you do, girls, if you had reated as a gentleman and. a charm, personally beauty and talent, plus the chance to star on

There was no one present in Baltimore, however, with the te Broadway?

n musical organization. In fact hey can "make" or "break" any linely organized for the welfare private tutors in New York.

Next year's A. F. of M. convenion will probably be held even personality and her cultural de-

# The convention, however, con-nued, and no protest, as far as can learn, was urged, either Dramatic Soprano, North Carolina Girl urns Down Chance To Star On Broadway

## the following second of June, he and George Polgren Bridgetower Clement (then a lad of about the same age), gave a concert under the patronage. of the Prince of Wales at

# MAUD CUNEY HARE

Talent-Has Whole of New York At Her NEW YORK, May 26 .- What There was no one present that the certity which Ferrell's associates and and out of the insult there are rederation of Musicans, like its guardian, the American Federation of Musicans, like its guardian, the American Federation of Labor, is dealing fairly with the "brother" IN ORDS ONLY: NOT DEEDS. It remains for the colored embership the country over to smoke out" the parent body and secretain, for once and for all whether good faith and sincertts and spinelessness or deception and spineles

brother in 1803.

turther south than Baltimore; velopment creates a fitting backard the colored members might as well begin right now to find out whether they are to be in sulted by other hotel proprietors appearance marked her premiere in Gotham and was a splendid success. She received several offers to take a leading role in Broadway production, refused beconventions they are to be dealt conventions they are

a cellist of some note as he took part The Bath Journal published a letter on an important program with his from the lad's father who wrote appreciatively of the warm reception given his talented bov.

HE son, George, was destined to have his name linked with that

THE Beethoven Centenary which of Beethoven, the great German mashas recently been celebrated ter who was born at Bonn on the throughout the world by num- Rhine and to become the first interberless performances of the great mu- preter of his greatest violin and piano sician's works calls to mind the name sonata. For a personal description of of the talented virtuoso, George Pol-voung Bridgetower, historians rely on gren Bridgetower, violinist and inti- the information given on a pass which mate friend of the immortal master. was probably a permit to travel to

rivate tutors in New York.

The singer possesses a charming iarly called "The Abyssinian Prince" his youth became a musician in the He was said to have come from Africa service of the Prince of Wales, who

George, the violinist who was born in clared that he had never heard such

"At this concert, (date indefiniteprobably May 24th) the celebrated A Major Sonata, Op. 47, dedicated to

N February 19, 1790, George made his first public appearance

in London at Drury Lane Theatre,

where he played a violin solo between

parts of Handel's "Messiah". On

In 1802, we hear of him visiting

his mother in Dresden. He took ad-

vantage of the baths at Teplitz and

Carlsbad and had his permit extended

so that he could spend a few months

in Vienna. Appleby speaks of him at

this time as being very industrious al-

Vienna, while successful appearances in Dresden, both in public and exclusive affairs, gave him entry into the highest musical circles. At one of the private musicals he made the acquaintance of Held. Some years earlier he had received the warmest praise from Abt Vogler. At his first Dresden concert, July 24, 1802, given under the direction of Schulz, a Mozart symphony opened the program. In January, 1803, the Prince of Wales through Frederick Lindemann granted young Bridgetower permission to arrange a

He spent much time playing in

though inclined to be melancholy.

number of English concerts.

On the 18th of March a concert

was given at which the well-known

singer. Mlle. Gruenwald was to have sung, but having contracted a cold she

was unable to appear. The program

which was given without a singer, included a symphony by Beethoven and a violoncello concerto by T. Bridgetower, brother of the violinist who played a rondo and a concerto. Another concert was given on April 26 under notable patronage. Other public concerts were planned for the year

1803 and at this time, Bridgetower

asked the assistance of Beethoven.

This was willingly given and the first of a series took place in May. At this time a police license was necessary in order to give concerts in Vienna. The following statement appears on the reverse side of a permit granted May

Brighton.

Graham Reed, teacher of singing, ever, the son of an interesting char-Jarnowic) and of Haydn with whom Chicago Musical College, and stud- acter by the name of Bridgetower, who Beethoven also studied for a short hey can make or offer also studied for a short musical association that is gen led voice culture one year under had been introduced in the best circles time. Showing great talent at the for will probably be held even the later became George IV. His first

one a violoncellist and the other, "Ranzzini was enraptured and de-Biala, or Viala, Poland in 1779. In 1790, the father was seen in London with young George who was then known as a violin prodigy of exceptional gift and talent. The mother was living at this time in Dresden with the other son. We hear nothing further of this youth, whose initial was "T", except that he evidently became a cellist of some note as he took part. The Path Is and never heard such execution before even from his friend La Motte who was, he thought, much inferior to this wonderful boy. The father was in the gallery and so affected by the applause bestowed on his son, that tears of pleasure and gratitude flowed in profusion. The profits were estimated at 200 guineas."



Nell Hunter Is Personifi-

cation of Beauty and

Rudolph Kreuzer of Paris, said by Schrieber to have been originally written for Bridgetower, was performed.' The patron list included many titled and noted persons among whom were "Le Prince Esterhazy, Le Prince Lobkowitz and Le Prince Schwarzenberg at L'Envoié d'Angleterre." The concert near at hand, Briogetower urged Beethoven to complete the Sonata for pianoforte and violin that he might have his part. Ohly the first part had been written, the piano part simply sketched in here and there. About four-thirty one morning, he called Beethoven and again asked for bis copy. As there was not time to called Beethoven and again asked for his copy. As there was not time to write the work out, Bridgetower played the theme and variations in F (Andante con Variazioni) from Beethouse Beethouse Mr. Mason was the accompositions for the were Lenvil A Sallor's Sorry Down Gold Rivulet, Dear Ever Dreams Caressed, O No Love Beethouse Mr. Mason was the accompositions for the Down Gold Rivulet, Dear Ever Dreams Caressed, O No Love Beethouse Mr. Mason was the accompositions for the Down Gold Rivulet, Dear Ever Down Gold Rivulet, Dear Ever Dreams Caressed, O No Love D thoven's manuscript. This took place a Red Red Rose Bir of My lad Bower, Goodnight Long of Chin er Pray, The Kadiant Day, T morning.

THE Allegro in 6/8 time was said to have been beautifully written, originally as part of Op. 30 in A major for Violin and Piano, dedicated to the Emperor Alexander. Later Beethoven took this out as being too brilliant, although the "fascinating of the Caribbees" brilliant, although the "fascinating Tarantelle was in his judgment, especially adapted to the temperamental Bridgetower". Thaver (Life of Bee-Bridgetower". Thayer (Life of Bee- B. thoven in German; later revised and translated by H. E. Krehbiel) states that in later verse Bridget St. Kitts Was born in St. Kitts Cambridge University local senior certificate, from the grammar schools that in later years Bridget and St. Kitts that in later years Bridgetower spoke education at his native home, an to him about Beethoven and told him that when the Sonata Op. 47 was composed, all the parts had been collected and on the first leaf was a dedication to him. Before leaving Vienna. cation to him. Before leaving Vienna, however, he quarreled with Beethoven over a young woman and the composer then dedicated the work to Kreutzer. He continues:

"As I accompanied him (Beethoven) in this sonata, I suggested in the first part of the Presto, 18 measbeethoven jumped up and threw his arms around me and said, 'Again, dear boy' and held the pedal down during the course of this unto nine measures.

The press announcement says that Russia's folk music, we may say that he has had 47 consecutive years be perhaps there is no nation which the course of this unto nine measures.

The press announcement says that Russia's folk music, we may say that he has had 47 consecutive years be perhaps there is no nation which such a wealth and bounty of such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps there is no nation which such as the perhaps the perhaps there is no nation which such as the perhaps the perhap ures for the pianoforte instead of nine.

# BLIND TOM" RETIRES

especially for a person always blind, into the third. Perhaps before retiring from the concert stage, cussing contemporary Russian brings to notice a musical prodigy of position it would be best to

The liber Tretter did the race a good service in compling me sketches of Colored musicians that is revealed more and more as time passes and the race rises in the musical pro-

hat the present moment in Russia o great a stir and enthusiasm."
ald find music on the ascendant Mr. Downes also spoke of Dargomcontribute an obstanding mas-lisky, Glinka's contemporary, and al- Philadelphia Public Ledger, and cellist.

I will be to the world, was the hope ex so of "The Five"—Rimsky-Korsa-Clarence Cameron White, Director of the great cosmopolitan and also of the great cosmopolitan world.

I was in the three processes to the world, was the hope ex so of "The Five"—Rimsky-Korsa-Clarence Cameron White, Director of the great cosmopolitan and also of the great cosmopolitan will be critic, in The competition was announced by Russian Composers the Roe ichteading figures of today that he found the full blossoming of Russia's art the full blossoming of Russia's art the full blossoming of Russia's art the great cosmopolitan and also of the great cosmopolitan the found that he found the full blossoming of Russia's art the competition was announced by Museum, last week.

the popular soul.

growth is formed, in which the composer has built up an entirely new creation, not based on folk music, an yet so essentially full of the feeling of his soul, that it seems to be true and spontaneous as any

"In my belief, Russia has I The announcement that Blind "In my belief, Russia has Boone of Missouri, wonder planist, the first two stages and is em previously to the past. Glancin such a wealth and bounty of music, as Russia. Ranging from t extensively in his book "Music and music, as Russia. Ranging from the Some High? Stassed People" and it Ukraine across her vast spaces there has sprung from the soul of the people the greatest variety and beauty of folk music, that perhaps any nation has ever seen. As musical hisory goes, it is but comparatively re-ent that Glinka who may be called he first of Russia's conscious art

test, hearly ever state in the United States being represented.

The judges of the contest are five in number and are Henry T. Burleigh er; Charles M. Courboin, the gre French organist and official organist of the Wanamaker Stores; Carl M is "Life for the Tzar" which caused Diton, President of the National Association of Negro Musicians; Sam uel L. Luciar, Music Editor of the

> maker, and five prizes in each classi ficaton were offered, making twenty five prizes in all. The prizes in each class ranged from \$100 to \$10. The contest excited a very considerable musicians of the United States, and the National Association of Negro Musicians, which held its annual con vention in the cty last summer, co operated heartily with the Robert Curtis Ogden Association in the work The judges will begin their work very shortly, and the names of the winners will be announced at the annual convention of the National Association of Negro Musicans, which will be held in St. Louis in August. It is also possible that some of the successful compositions may be given there during the convention.

"Although one of the youngest composition — Stravinsky, Prokofieff year, being conducted by and the countries" he said, in the actual lapse Stravinsky who stood out as one of the musical history, Russia as con-the greatest musical-forces. Analyzzation composed of the colored and colore tributed one of the most dynamic anding the three works of Stravinsky, ployees of the John Wanamaker Store vital arts to world history. There Oiseau de Feu." "Petrouchka" and seems to be three stages in the history of every racial music. First Downes showed their tremendous inthe stage when the music is the luence on all contemporary art. "It music of the folk, sprung from the s amazing in "Sacre du Printemps," soil of a country, and outpouring of low Stravinsky found within himself "Second is the stage when com- Of Prokofieff, Mr. Downes ex- amount of interest among the colored tial dynamic force.

posers weave around the folk music pressed great enthusiasm for some an art composition, consciously tak of his works, altho he distrusted ing the folk music itself, as a basis others, the results of cleverness and Third when a completely new out-"weakened and watered by the influence of European suggestion." But it is in the present moment that as Downes believes there will emerge a olk master who will bring young Russia to the third stage of its development, a master comparable to Wagner who will produce great works, not based necessarily on the folk music of a country, but so essential to the soil of a country, so logical and so spontaneous and outflowing, as to become a true folk inspiration produced through the medium of a genius.

COMPETITION FOR \$1000 IN CASE PRIZES OFFERED BY RODMA WANAMAKER TO NEGRO COM POSERS CLOSES

The competition for \$1,000 in cas prizes offered by Rodman Wanamak for mustcal compositions by

# gro Jazz In

devotees of Old Music and Dancing Haunt Rendezvous Noted for Disturbances.

Matrid, July 23 .- The click of castoto and the will of brightly colored intile shares so the twong of melodunly lighted Midrid cafes by the of Negro minstrels

Little senoritas, who formerly were ontent with the stately fandango, have theft or destruction. succumbed to the American "black bottom" dance. They have discarded their picturesque high combs, mantillas and flowing skirts, with long represented, will continue until Aug. trains - everything which hampers 28,

dances to the new crash-and-bang Soviet Russia school, there remains only the safe Magdalene, on Madrid's bowery.

Admission to this cafe costs only the price of a modest drink. Its puplic is not of the choicest, and late at night there are often disturbances during which bottles hurtle merrily through the air. Nevertheless, it remains the naunt of the die hards who prefer their Minister. music straight and their senoritas like Yes, but we knew it already. Now pictures of old Spains

# IAZZ IS NOT MI SIC, STRESEMANN ASSERTS

Delegates to League of Nations Council Meeting Attend Opening of Frankfort Music Exposition.

right, 1927, by The New York Times Company

FRANKFORT, June 11.-Jazz is not music, according to Dr. Gustav Stresemann, the Foreign Minister, who in a speech at the opening of the music exposition here today broke away from international poli-

te. Lilian Evanti turns From Abroad

munion from which I

of music, but we des reito make valuable instrument for peace,

Among other visitors to the exhibi-tion today were M. Vandervelde, the Belgian Foreign Minister, and the League Council delegates from Aus-tria, Poland, Italy, Switzerland, Czechoslovakia and Hungary, Origi-nal scores from Mozart, Schubert, Lohann Strauss and others as well Johann Strauss and others, as well as copies of the first printed notes, with a collection of musical instruments of all times and from all nes are on exhibition,

The value of the collection is many millions of dollars. On account of the rarity and value of the exhibits they are heavily guarded against theft or destruction

FRANKFORT, June 11 (F).—The international exposition of "Music in the Life of Nations," at which the musical art of seventeen countries is

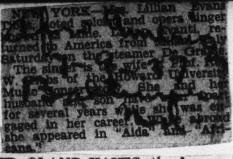
them in stamping through the new dance successfully.

For those 'old fogies" who prefer soft Spanish music and aristocratic description of the Sisting Choir, Venice's municipal band, and a choir form municipal band, and a choir form

AZZ IS NOT music, asserts Dr. Stresemann, the German Foreign

if the learned doctor will tell us some thing that we did not previously know, we shall be obliged. Still, we are glad to have official confirmation of our knowledge.

"I regret that negro rhythm has triumphed over harmony," said the Doctor in a speech at the opening of the music exposition at Frankfort. "We must protect our nerves from this drumfire and seek again that solemn hour of communion from which has come all the greatness ever created."



OLAND HAYES, the famous Negro tenor and one of the most interesting figures in the world of music, has decided to build a school for his people near Calhoun, Georgia With no family to support, with wealth rolling in upon him, he has he upon this means of erecting a memorial to the mother who was so devoted to him, so fearful that his taking ut singing as aprofession hight lead him into bad company and bad ways, who unfortunately died just before he became one of the foremost male singers of the world. He wishes he says to build a school "as enduring as her great gifts to me," and he wishes to make his tribute in the high standard of instruction provided. There are plenty of Negro schools in the South adequately equipped with bricks and mortar, bedrooms and schoolrooms and trade-shops, and all the rest, but there are far too few in which the standards are of the highest. For decades past we have longed for someone to appear who had the means to make a model rural school for Negroes with an attendance of from one hundred and fifty to two hundred children; who would not be compelled to spend his time going hat in hand to beg for doles to keep the school alive. but could make an institution physically perfect in every particular, with the best teachers to be had. Such a school could exercise a tremendous influence all through the South by setting standards for the managers of every similar undertaking, whether for blacks or whites. We do not know whether this is Mr. Hayes's plan; we do know that he has hit upon one of the finest types of memorials and one that does credit alike to his heart and to his head.

# Music-1927 Music Should Be Keynote To Any Mémor To Negro, Miller Says Ing to the Golden Rule, which is of the very essence of democracy. The question in the South, regarding this important aspect of our companion of the means of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of a memorial to "the loyalty and faithfulness of the old regime as regards the arction of the old regime as regards PROGRESS RECORD

Plea For Permanent And Fitting Monument Is Renewed By Writer Of Folk Music

This series of articles appearing in the Sunday issue of The Birmingham News-Age-Herald treats of the folk music of the American negro and other contemporaneous music, entitled "A Vocal Daguerreotype of Reconstruction Days," by George

A. Miller. author and Composer It is appropriate here to glance back, even if only in a cursory way, for The Birmingham News-Age-Herald, into the history of this movement to memorialize the negro by the white inspired my interest and prompted "fundamental demogracy" and its

HERE appeared in The Birming-ham News on last May 8, in this "Vocal Daguerreotype of Reconatruction Days" my plea for a permanent and fitting memorial in honor of the American negro. The article was given a "three deck head" as collows: "Suggestion For Memorial to the Old-Time Negro of South Re-newed. Tribute to Loyalty and De-votion Urged. Movement Should Be Started Before It Is Too Late." The above heading, as usual in this se-ries, was the editor's and not my

weed. Tribute to Loyalty and Devotion Urged. Movement Should Be Started Before It Is Too Late." The above heading, as usual in this series, was the editor's and not my own.

Accompanying this appeal and included in it on the same page as this "Memorial Chapter," there appeared a new complete and authentic version, both words and music, of perhaps the greatest song in the musical literature of the American negro, entire of the first ling of the old original negro's resion with my own arrangement which here appeared for the first ling of the complete form in public print I have called it, "The Marseling for the first time in complete form in public print I have called it, "The Marseling for the Negro Race." I regard this great song of the negro (parts of which have been published before as "Ge Down, Moses", a fit and the record, I myself may not be recorded the list or the record, I myself may not be made and similar experience with my own arrangement with my own arrangement with my own arrangement which here appeared for the first time in complete form in public print I have called it, "The Marseling for my suggestion of the more as "Ge Down, Moses", a fit and the record, I myself may not be greated the matter to the public of which have been published before as "Ge Down, Moses", a fit and the record, I myself may not be morally though the record, I myself may not be morally though the record, I myself may not be morally though the record in the process of the moral which was to hope found without some fitness for the record in the proper setting for my suggestion of the series and proper setting for my suggestion of the series and proper setting for my suggestion of the series and proper setting for my suggestion of the series and proper setting for my suggestion of the series and proper setting for my suggestion of the series and suggestion of the series of which have been published before as "Ge Down, Moses", a fit and the record in the proper setting for my suggestion of the series and the proper setting for

into a condition of innocuous desue clous possession, makes me practi-tude, and my aspiration for the nento a condition of innocuous desuetude, and my aspiration for the negro in this great matter came to an
abrupt ending and left me to wonder, with some degree of astonishment and disappointment, what had
become of the honest effort on the
part of white friends to perpetuate
the best thus far revealed in the
life and history of the American ne-

Memorializing The Negro's Past

guerreotype" series of articles which sending me a book of negro spirituels have been running for the past seven I appreciated this greatly, though months in The Sunday Birmingham most of the songs had long been News, I have tried in my writings familiar to me. Our correspondence primarily on the musical phases of the negro's cultural progress, to bring out much in the negro's history that would reflect favorably on his rec
I had a similar experience with great movement, so long delayed, to

proper setting for my suggestion of the record, I myself may not be the memorial which was to honor found without some fitness for the

Alabama, to whom I had sent copies phase of the subject. In any event of The Sunday Birmingham News thought, I "guess" I am right. containing the special article cover-

might have been, most serious and possibly effective, movement to estabthe memorial which was to hold, the negro and his record as a man and as an American citizen.

And just here the whole negro memorial proposition, so far as this effort was concerned, apparently fell racy," which I feel is my most pre-there is only admiration and affective. negro, to whom white people feel "Four-Phase" Musical Evolution they owe so much, and for whom there is only admiration and affection negro, designed to symbolize his

munity life, is merely one of degree rather than of kind—that is, to what extent may the negro be credited with his virtues—not has he a right to, or does he possess them. It is with a careful and appreclative eye to these fine racial traits that I would received much encouragement or appraise and memorialize the negro. It was at this stage of my work, negro race. It bespeaks too much It was at this stage of my work, negro race. It bespeaks too much while thinking and writing along the day he would amortize rather these lines, as you will note in this record, that I received letters from personal opinion and not a matter of officials of Hampton Institute in Viractual knowledge founded on any parginia, and from Tuskegee Institute in ticular investigation or study on that

memorialize the negro by the white inspired my interest and prompted "fundamental democracy" and its man, which, after all, is something my action. Hampton Institute extwinship with the Golden Rule. That of an old story. In the "Vocal Da-changed courtesies with me by simply principle ought to point the way, and principle ought to point the way, and either white man or black, who has any interest in the matter, or who

ence or art that would bespeak an effort on his part to record the history of the negro race, are as yet few and far between.

tionate memory—or is that the very life and history, were erected in this reason for the negro's silence—that great day of the negro's life and acwhite people do propose such a memo-complishment, the personification of rial to this old historic character? the truest and best in him might be The real answer to this question is expressed in the four stages of his important and would be most in- musical development, as outlined in teresting and quite relevant to a this history—or stated in another proper rounding out of this story of way, the four distinct phases of his the American negro. musical expression or progress would Let me say that I feel quite sure exactly synchronize with the four disthat these leaders of the negroes' tinct stages of his evolution to his modern culture thought, are fully present high though newly acquired

four stages of the negro's growth have been "set up" and defined in this "Vocal Daguerreotype"—a phase of his American evolution not heretofore pointed out or even suggested, as far as I know, in any chronicle of

Ere long the composite American Ere long the composite American negro—sans kink, sans black pigment—with more nearly even and clear cut, smooth, brown features, will be taking his important and respected and valued place in American civilization—proud of "his place" and his history—with a strong race consciousness that would mean race integrity—desiring and practicing "segregation" in the truest, best and most regation" in the truest, best and most acceptable sense, alike to colored and white people.

The negro will sing just that sort of song (as races inevitably do); that is, a song that typifies and de-fines his life, his sentiments and his accomplishment; and, incidentally, it will be a mighty song, because it will represent spiritual freedom—a coming up from stifling submersion and a throwing off of deadening restraint.

Such great strides, such wonderful changes, an admirable record and a high position achieved in so short a time, right before the eyes of living men will be an inspiration indeed! —and yet will he have so far and still so much to achieve that his very burdens and his handicaps—when he looks behind at the short distance he has come, and ahead, at the long way yet to travel—will make of him more and more of a man, more capable of running his race and taking his place as a part of American civilization.

The slogan of his great leader, "One as the hand and as separate as the fingers," the negro will himself regard as a proud and distinctive formula of life — living and working with his white fellow citizens in understandable accord—a builder of a civilization and a maker of history—intrinsically and potentally strong and admirable, even if comnaratively small in his vast Caucasian environment.

Millions of white people have a great awakening coming to them who have "not thought much on the subject" or who think they "do not care," or whose state of mind has fixed the negro "in his place," or who prefer to remain unmindful of the negro's evolving and unfolding attitude and status in our business, social and po-

And so, to return to the negro's great memorial—en embrio—some embrio-son conception of the kind that it might be appropriate to erect as an inspiration to the negro himself and as an enlightening beacon to white people—that might do justice to him as he stands today, as he was in the past and as he hopes to be in the future, may, I trust, be suggested from the spiritual and structural conrent of the negro's cultural life as disclosed in his music and here recorded in this "Vocal Daguerreotype of Recon-struction Days."

May I say that I personally have in man, but where is the artist that the spiritual and physical required dull metal so as to give this conceptantally, whatever form the artist that the spiritual artist that the spiritual artist that are so it such a memorial. Including the spiritual so as to give this conceptantally, whatever form the artist that are so it is a so it is dull metal so as to give this conception of such a memorial. Incidentally, whatever form the proposed negro memorial may take, if indeed it is to exist at all—whether a composite making a virtue of necessity, assumable figure, or a group design (both here proposed and discussed). I would suggest that the memorial be erected in the South, at either Tustegee or Hampton—preferably one at each place, using both designs. Now the imagination of both black and white, with this suggestion as a vital nucleus, may range far afield—and ultimately no doubt a memorial belitting time, place and subject, will light time the composite negro? Hence the composite negro. Hence the composite negro. Hence the "group memorial" is perhaps making a virtue of necessity, assumaking a v itting time, place and subject, will be both visualized and materialized. I have spoken in another chapter of the "Song of Democracy" and have tried to define, or at least suggest the song that America would sing when that song was finally evolved, and I have tried at the same time to show that the music of the Afro-American would play its large part in that great national symphony, in fact, I have said that "his music strikes a dominant chord in the fundamental Armonies of the spirit of America.'
Now, therefore, as we study and Now, therefore, as we study and progress in evolving our typical music, in which the negro has played at arge a part, let us start with his musical beginnings in the day or "this do the start with his musical beginnings in the day or "this do the start with his musical beginnings in the day or "this do the start with his musical beginnings in the day or "this do the start with his spirituels, and then to the first conscious utterance" of his syncorhythmic music, that is being appropriated and grafted into our the start with this sort of an inspiration as the keynote ort of an inspiration as the keynote memorializing the negro as a race nd as a man and now more paricularly as an American citizen let us try to visualize an appropriate memorial to the negro race.

What kind of a memorial should we what kind of a memorial should we build? What could it breathe; would be its living personality? Naturally I personally would give it a musical significance, or rather I would establish his position as of to-lay, not through his works, nor his written or snoken word but I would written or spoken word, but I would portray the wonder of his fast moving destiny in a vocal picture, for he is the only large group in American life that has disclosed his feelings, thoughts and aspirations through his

Therefore, in this four-phase of orial, exemplifying the four stages of his cultural advance—an actual state of being which he has defined and established by his own original musical utterances—I would perhaps employ at least four figures—assuming nloy at least four figures—assuming plantation home in South Carolina.

"Sylvania" is a copyrighted song. form of a bronze group designed to portray his life in more or less arbitrary epochs. No doubt that as several of my own recent songs almost anyone of a musical "turn," appearing herein have been (in addiand who is at all interested in the tion to the newspaper copyright covariant that the tion to the newspaper copyright covariant the tion to the newspaper copyright the tion to the new tion the tion to the new tio evolution and progress of the negro ering this entire series), and may or race, and especially those who have may not appear in my forthcoming read through the maze of this "Vocal book, but will soon be obtainable in Daguerreotype," will form some idea sheet music form, as will several of based upon the suggestions here those of my own published in this made of the kind of monument that series, designed to show more or less might appropriately be erected to the the negro's influence in our modern negro—if his music is to be the music.

May I be permitted to say that if the ideal thing, no doubt, would be to visualize the composite negro thus evolved and work into this one up-this song reflects much that is typ-

living images in a great symbolic group to memorialize the American

George Saddler, "The Gorilla," sings his gutteral song, "Gualman Day," with its peculiar natural coloring and perhaps remote African reflection; in "Past and Present" (my own mu-he would be crouching and groping there is strongly suggested the with uplifted eyes and hands, as the with uplifted eyes and hands, as the first figure in the background of the group, followed by Aunt Sarah Warren, the loved and respected servitor in the old natriarchial manor, with a in the old patriarchial manor, with a in the old patriarchial manor, with a divine radiance on her face, singing that great old "Spirituel," "Trouble Gwine Ter Wa'e Me Down," and music lying as a latent memory in slightly in advance of her the strong, the subconscious mind-the music on-moving plowman, Oliver Jones itself affording only a vehicle upon

music, his own indigenous and most striking folk song—he is conspicuously entitled to such recognition for thus has he written the history of his life in America.

Therefore, in this four-phase mem—
Therefore, in this four-pha tation and expression of the music cock-pit at very much more than five of the old South, for it consists, both miles a minute.

evolution and progress of the negro ering this entire series), and may or

ble Southern atmosphere in a back-ground of folk song that might prove quite worth while as an aid to fur-

ther development along the same line.

I think the poetry in "Sylvania" tells its own story and perhaps would not be particularly improved by being "dilated upon" as I did in a rewhat symbolic in character, needed what symbolic in character, needed an accompanying explanation—for this song, both in theme and inspiration, that is in its essence, its negro music, as a white man "sees it"—and just how this came to be, I thought it wise and relevant to this story to disclose that is to inter-

tation. However, it might be interesting to know that here again, as in "Past and Present" (my own muthere is strongly suggested the good

cently published song of my own, New York Writer Says Handy "Oh, Lordy, Lord—The Convict's Song," which I thought, being some-Gave World Blues Neglected And Blind Now WHITES BUY THEMES But "Sylvania" needs no interpre- South Has Always Contributed Numerous Meas

NEW YORK,—The Negro composer has added numerous themes worth millions of dollars to the popular music of Tin Pan Alley, saps Lew Levenson writing in the Sunday New York World, but it has remained for the white man to polish them and reap the financial harvest. The writer says in part:

slightly in advance of her the strong on-moving plowman, Oliver Jones singing "Charge Him. Bullies, Charge Him.—the Plowman's Morning Song"—and then in the foreground the fine upstanding man with the ear of his race, so to speak, slightly inclined to hear, in mind and in spirit, the great chorus behind him in which the outstriking chords would be sounded by the ditcher; the vasherwoman and the plowman, as he, Paul Robson, the modern musical leader of his race, san "Let My People Go," with outstretched arms, as though at once leading a great singing throng and a freedom-bound host!

This group would symbolize the nest of some employed, then the one foremost figure, as the composite Afromemost figure, as th

which he had heard. The law, which says that a composer must be protected to the extent that sixteen bars comprise an original tune, safeguarded by copyright forced Jolson to pay royalties to the operatic com-

"A good classical phrase, expertly placed, may insure the success of song. A few notes from Momen Musicale" of Shubert round out the lovely refrain of Richard Rodger's 'The Blue Room'. Harry Archer improved a counter melody to the Doxology and used it as a number in 'My Girl', one of his musical comedies of a few years ago. Composers are hard put to find new twists in melodies.

"Here, however, the Negro againelps him somewhat. The old fast loned Negro 'pats', dances to an of beat rhythm, are much similar he Charleston beat. The 'pat' wi ummed or sung in many egro community where the black

brethren dance. In between each beat of the dance they would clap pat their hands. A break in the rhythm gave the dancer and his accompanists a sense of loss which could be filled only by a new amoudden strong onbeat. This is the secret of the popularity of the Charleston which urged every one who eard it to swing suddenly on the de-beat of the muste.

"One could analyze popular music inclessly. It is a bewildering sub-ect on which little light can be ject on which little light can be shed by its most successful craftsmen. Little genuine musical knowledge, in the classical sense, is required for success. Just a feeling as to what the public will like, both as to words and music, is enough. As a result, some song-writers seil their souls for publishers' and phonograph royalties, buying ideas from others, borrowing from the classics, the Negro and from each other, creating infrequently, but sometimes blazing forth with a novelty so sensational that the whole world rocks to its rhythm or croons its felicitous words.

" Sometimes I hate you, ometimes I love you, ut when I hate you It's because I love you

# SAMUEL COLERIDGE TAYLOR

ridge Taylor during his life there "Hosanna to the King."
was none he more enjoyed, or more often Then the old flag came down, for it was talked about, than his first visit to America all over at Glen Manor; each soul had gone in 1904, in response to an invitation which to its due reward. had been extended to him by the Coleridge Taylor Clarify of Washington, D. C., to conduct a performance of his will of the managers of these feetivels.

In definition with the Coleridge ing rain; and there, standing almost knee- deep in the water, I had to make my marks, was arranged at the Albert Hall for the meanwhile cold chills kept running up and benefit of his wife and children the retrilogy "Hiawatha."

On his arrival in the "City of Magnificent Distances," he was welcomed enthusi- tenderly. astically by a throng of colored folk. White lovers of music were present, too, who cal work at first with considerable fear and saluted him with an ode beginning:

"O, thou illustrious one, whose genius as the sun illumines our race!"

silver loving-cup bearing the hacribtion: Shun National Eisteddfords, my boy!"
"In appreciation of his achievements in the Chatting with me about this matter, after realm of music, by the S. Coleridge Taylor he had returned from one of his adjudicat-

"It is well for us, of brother. That you came so far to see us.'

This loving cup was the young composer's most valued treasure—it was the show-piece in his house. And it may be well to mention here that it was because of the generosity of the donors of this beautiful loving-cup that after Coleridge Taylor's death his widow and children became the owners in fee simple of their comfortable home in Croydon.

Our composer was remarkably gifted with a fluency of ideas and a ready power of expression almost, if not quite, unrivaled. This was shown in the variety of his work in his festival compositions, which included, "The Blind Girl of 'Castel-Cuille'" (Leeds, 1901); "Meg Blane," (Sheffield, 1902); "The Atonement," (Hereford, 1903); "Kubla Khan," (Handel Society, 1906); and while none of these works added to his already great reputation, they served to show that the world was not mistaken as to the quality of his merit as a musician

Towards the latter part of his career Taylor was in great request as an adjudicator at Competitive Festivals, more parBy HENRY F. DOWNING

enter Glory, and even now the fingers were gathered up and counted. not still, but touching majestically upon the MONG the many pleasant occur- strings of a Golden Harp, while the angels rences experienced by Samuel Cole-bowed in their infinite praises to his melody,

will of the managers of these festivalseven Wrexam, Wales, well known for the rigid severity of its rules, dealt by him

He entered upon this phase of his musitrembling, aroused in him perhaps by a remark made to him by Dr. Turpin, a wellknown English musician, from whom he had asked advice. "My dear fellow," re-And later, on the eve of his departure from turned the doctor, frowning reminiscently, Washington, his factor towards his "don't you undertake the job at any price. home in England, this same lociety, all of You have no idea what adjudicating among its members in love with his personality, as savage Welchmen is like; why, it was only well as proud of him because of his genius by the skin of my teeth that I escaped out as a musician, presented to him a massive of their town without being murdered.

Choral Society of Washington, on his first ing expeditions, Taylor remarked: "After visit to America to conduct 'Hiawatha' and listening to Doctor Turpin, and somewhat 'Songs of Slavery', Nov. 1902' There frightened by his description of the savwas also on the cup the following quotation agery of the people in Wales, I determined from "Hiawatha": not to accept their invitation to act as adjudicator at their forthcoming annual Na-

> tional Eisteddford; but a few days later rates and taxes falling due, and Hiawatha and Gwenny (son and daughter) needing new shoes, I changed my mind and accepted the job."

a humorous story, for, invariably, his eyes of West African Negroes, mostly sincere would begin twinkling, while his face be- mourners, sprinkled with a few, who, alcame suffused with blood and his cheeks though they had ignored him in his infancy, would swell like an inflated balloon, then, and during his struggling days when he suddenly, out would burst a laugh, not an needed help, now, claiming relationship ordinary laugh, but a sort of pop that re- with him, had come to simulate sorrow over minded one of a cork popping from a bottle his grave. giving one of his pop-laughs, he said:

cloth, thus depriving me of air and pre- he would not have felt elated, for

contestants had finished their stunts, out-

down my legs and back.

their adjudicator," said I laughingly.

its journey, thanked God that I was safely remainder of her days. out of the town."

breakfast table; the food before us was Taylor's great friend and guardian, and inviting and our appetities were good. We two others, were the moving spirits in this ate no breakfast that morning, however, effort to secure a pension for the dead comfor my wife, suddenly glancing up from poser's mother, and that it was mainly due the newspaper she was reading, her face to their efforts that the pension was ultipale, exclaimed: "Oh, Harry!" Then, tears mately granted. This pension is still bein her eyes, sobs in her voice, she added, ing paid to Coleridge's mother, and there "Coleridge Taylor is dead!"

His funeral, unfortunately somewhat theatrical in character, was attended by a I always knew when he was about to tell great host amongst which were a number

of soda water. In the present instance, after A few weeks later, in the evening of November 22, 1912, a memorial concert for the "On my arrival at -, Wales, I found benefit of the dead composer's widow and that besides myself there were two adjudi- children was given at Royal Albert Hall cators. We were taken to a hall containing with great success. England's leading three Punch and Judy like boxes erected musicians, both vocal and instrumental, at the tops of tall poles. I was made to crowded the stage; royalty, titled and unenter one of these boxes, by means of a titled gentry, and commonalty, filled the shakey ladder; and, as soon as I was inside auditorium to overflowing; yet, if Taylor of a box it was closely covered with a heavy had been there, as perhaps he was in spirit, venting me from seeing the contestants. I mother, to whom he owed so much, and managed to make my list of marks as best whom he had so dearly loved, was absent I could in the dark, and threw it, after the from the scene, regarding which "The Star," one of London's leading newspapers, in

its issue of December 9, 1912, had this to

"Thousands of the dead composer's admirers were assembled at the Albert Hall that night listening to his music; but his mother, who had stinted herself to rear Rainey knew ne was playing for a soul to side where it fluttered to the ground, to be him, was denied the sad satisfaction of observing how well he had labored in behalf "But the Brass Band Contests took the of English music. Coleridge Taylor was palm," continued Taylor, after puffing at very fond of his mother, and for years he his cigarette. "I was taken into an ex- paid her a weekly visit in her little home in pansive field and placed in a hole, about Croydon, and made her an allowance of six feet in depth. The hole was covered money, which kept her home together. At with planks and its bottom flooded by fall-his death this allowance stopped. The comsponse was so splendid that £1,200 was "They didn't seem to think very much of raised. The composer's mother appears to have been entirely torgotten. Her case is "Thought that way myself," returned the a pathetic one. She was not invited to atcomposer, "and later I became sure that tend the memorial concert, was not able I had thought correctly. On my way from to pay for admission ticket, and it is now the open I saw two men belaboring another understood that it is not proposed to allow man, and thinking to get the manager, with her any part of the £1,200 raised. Applicawhom I was walking, to interfere in be- tion has been made to the Prime Minister half of the belabored, I called his attention for a pension for Coleridge Taylor's relato the struggling group. He smiled and tives from the Royal Literary Fund; and it said, 'Oh, that's all right, it's only an adjudi- is hoped that if the Prime Minister recomcator.' I said no more, but hastened to the mends such a pension it will be apportioned railway station, and as the train started on so that the mother is provided for for the

It affords the writer of these "Samuel Coleridge Taylor" sketches, of which this N Monday morning, September 2d, 1912, is the last, much satisfaction to be able my wife and I were seated at our authoritively to state that Colonel Waters, is every reason to believe that the payments will not cease until she has gone to

join her illustrious son.

MRS. EVANS

Mother

of

SAMUEL

COLERIDGE

TAYLOR

# PIANIST PRODICY

MEDAL FOR WINNING SECOND PLACE IN SEATTLE MUSIC CLUB

# SEATTLE YOUNGSTER IS 9 YEAR OLD AWARDED SILVER HONORED MUSIC PRODICY

MEET

Seattle, Wash., Feb. 28, 1927.—
(P.C.N.B.)—Participating in the Seattle and Kings County Musto Meet, Howard Maceo Bigs, 5 year old Colored student of the Ravenna grade school and hiano pupil of Mrs. H. Simpkin (white) former Dielident of the Club, reached the finals in a class of eleven participants and was chosen second place receiving a mark of 91 points. He has awarded a silver medal which as presented by the Seattle Music Club.

Commenting on the playing of the youthful prodigy, the adjudicators referred favorably to his finger training rhythmic sense and general musician ship.

# RATIO FARS WITH RARE BET PAYED SINGE CHIEF

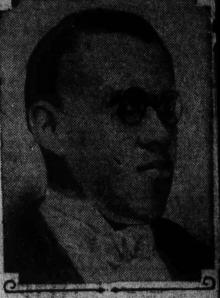
DY LESTER A. WALTON (In the New York World.) the day before Christmas of 1906. Alone in a room, a child of two-and-a-half-years—sightless and frail—groped its way to a piano as if guided by unseen hands. After unsuccessful attempts, it mounted the piano stool with the aid of a chair. Then the precocious youngster began playing a simple, two-finger accompaniment, the "Chopsticks." Such was the musical debut of Edward E. Steele,

School for the Blind at Ocerles, Md. and studied with Prof. Elmer A. Vogts, also blind. He acquired a knowledge of theory, composition and technique and became intimimately acquainted with the works of the masters through the New York Point System.

York Point System.

Following his training under Prof. Vogts from 1919 to 1924 young Steele was brought to New York by his mother and became a pupil of Charles L. Tracey, who conducted a studio in Carnegie Hall. Mrs. Steele gave up employment in Washington, moving to New York so the son might enjoy the musical advantages offered.

Edward Steele was not born blind. Shortly after birth he was



EDWARD E. STEELE Known to thousands of radio fans, has played the piano since he was two years old.

Negro, known to radio fans and members of the Smart Set.

Negro, known to radio fans and members of the Smart Set.

On the oceasion in uestion, the music filtered into the kitchen where Mrs. Helen F. Stesle, then a housewife living in Portsmouth, Va., was cooking the noonday meal. She was mystified. Going to the front room she beheld a strange spectacle.

"It was Useanay"

"There was Edward perched on a piano stool," she relates. "He was picking out the little piece he had been hearing his sister play. An infant in arms and blind! It was uncanny. Then and there I resolved to give my boy a musical education so he could make his mark in life in spite of his great handicap."

The devoted mother kept hen word. For years she totaled to keep the blind son and daughter, Geraldine, in school. Edward first six op. 26, andante, "Scherzo," March Funebrase" and alleging in his music Mrs. Steele moved to Washington, where she worked as a domestic in the homes of wealthy residents of the capital city.

Edward entered the Maryland School for the Blind at Ocerlea, Md. and studied with Prof. Elimer A. Vogts, also blind. He acquired a second of the acquired as a composition is being played the writes two family physician went for inflammation of the down notes using the dot, or New York Point System. At the plane the recognizes what has been put on his ingenious sheet of music brange in the latter put into the serious in the played the writes the measures what has been put on his ingenious sheet of music brange in the serious part in the latter put into the street. Edward its sight.

I recently made a lightly enjoy the value of the street of the work of the street. Edward its sight recent the played th

Bach.

The mianist's method of learning popular melodies is different from that in which he becomes proficient in the playing of classical music. More than a year ago when he began entertaining with other Negro musicians in homes of the wealthy, it came to his notice that the rendition of the classics was only the prelude to an evening's entertainment, as the chief form of diversion was dancing to Broadway tunes.

In order to measure up to re-

In order to measure up

his home and bought the latest ecords for his phonograph. In this way he memorizes all the hits of the lay. Only once has he had a hairbreadth escape from disappointing patre. That was when a family living in Rast of the street telephoned and requested that one of the numbers that eventhy be 'Poor Litle Rich Gif' from Charlot's Re-

Stelle dig her know the piece nor did he nave a phonograph record of it. In the afternoon be delegated friend to buy a record, but the atter failed to show up with it until after 6 o'clock. T was due on the job at 8, the musician recounts. So I had to learn 'Poor Little Rich Girl' while eating and dressing. But I knew it by the time I reached the 66th street residence.

Fellow musicians working on the same job usually take the pianist to and from work. However, he walks about the house without a case and often goes into the street.

ane and often goes into the street

Stations WBAL, Baltimore, an Willin, which we heard him start to play while we were still in the phia. In 1925, after an audition, he broadcast his first piano program over Station WEAF. His last appearance at the microphone was on quintet in English, and after the Thursday evening, January 20.

Mrs. Steele has on file apprecia-gave them his autographed photo-

tive letters written by radio fansgraph."
to her son, which she proudly shows.
The blind pianist's arrangement
of "By the Waters of Minnetonka,"
suggestive of strains from a pipe
organ, is a favorite of the Steele
household.

J. Ros

The artistry and versatility of Edward E. Steele excites admiration mixed with wonderment. But the piano playing of the blind musician was not what impressed me most. What gripped my heart strings was the unfailing optimism and ever-present cheerfulness evienced by mother and son.

"At last your fond hopes regardng Edward are in process of realion." I said to the mother.

# Italian Premier Likes Our Negro Folk Songs

Al Hughes, Though in Spain, Continues to Keep Us Informed on This Side

One of the most efficient correondents The Amsterdam News can boast of having in Europe is none other that at ringhes operating with his entartainers in many places on the Continent. At pres-

ent Mr. Hughes is in Madrid, Spain. 1.13 - 2"

Writing recently, he said: "We have been kept busy in sunny Spain ever since we arrived in the land of the bons. The most interesting item of recent date is the dispatch to the Paris Edition of the New York Herald, which tells in a private concert before Musso lini in his home recently, were sur-prised to find how keenly the Duce

responded to the Negro folk songs.

"Mussolini expressed himself as especially pleased with "My Old Kentucky Home," "Old Black Joe," and the Negro spirituals rendered by the quintet 2 3 - 27

"Mr Varney, the group's impre-sario, said: 'We were surprised to find such an artistically receptive temperament in the Duce. We had always thought of him as a stern and powerful dictator, but he is a great artiste, as you could see by watching his expression during Before coming to New York Mr. our performance. Before we had Steele broadcast over the radio from left the house he had taken out his

# SING NEGRO SPIRITUALS.

J. R. Johnson and Taylor Gordon Win Favor in Benefit.

J. Rosamond Johnson, planist and J. Rosamond Johnson, planist and baritone, and Taylor Gordon, tenor, appeared at Carsene Hall last evening in a program of Amenian negro spirituals with as they do not given in smaller halls new and in other cities. They were enthusiastically greeted, their erformance train giving to the older over songs a evotional character of the music scattual origin. There was even a popularly suggested 'chorus' in Rosampna Jahnson's deep undertone of the inderes, as he sang and played socompaniments to taylor Gordon's light and often whispered melodies.

The concert was for the benefit of

The concert was for the benefit of the New York and Brooklyn Urban League, branches of the National Urban League, and was an example of that organization's effort to face racial problems by spreading a "gospel of interracial good will." as told from the platform in a speech by Lloyd Garriann. Treasurer of the league,

# DE WARES

Survey Shows Negro Has Attained Distinction in Many Fields

CHAMPATEN, Ill., March 10.— Negroes are an as eight the cultural life of the United States, the inter-racial committee of Champaign and Urbana disclosed as the result of investigation into their racial genius.

"In his folk songs the Negro has contributed the only distinctly American music," the report stated. "The spirit of devotion, of aspiration, of simple trust which breathes through the Negro spirituals is the spirit of a race naturally religious. Swing Low, Sweet Chariot' and Steal Away to Jesus' were born out of the passion of a music loving

"Among the Negroes who have given the world production of high order are Harry Burleigh, Nathan-ie Dett, and Samuel Coleridge. The English government bestowed upon Taylor a pension in appreciation of his work.

"In painting and sculpture the Race has found recognition in the works of E. N. Bannister, William E. Scott, Edmonia Lewis, and of Meta Vaux Warrick. Probably the most conspicuous success has been won by Henry O. Tanner several of whose pictures have been bought by the French government and placed in the Luxembourg gallery.

"In the field of invention."

"In the field of invention, "In the field of invention, names of Negroes are very numerous. Recently a Negro of Newark. N. J., invented a new type of oil burner which is said to produce a large amount of heat from a given amount of fuel. Another Negro has invented a device to regulate the light of a locomotive so that the headlight will not leave the track "Spiritual" a hlending of several when the engine approaches a local product of the said to produce a proposal product of the said to produce a proposal product of the said to produce a product of when the engine approaches a

"A Texas Negro devised a car rail joint designed to prevent the spreading of rails. A Negro from Grand Rapids, Mich., has invented the type-o-phone." resigned to record at the other end of the wire an exact duplicate of the message which the sender writes on the massing that this mind has allowed itself or found for itself a full and worthy ditterance.

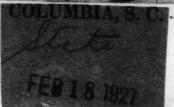
Then, we have the sentiment and superstition—the meliorated fetich-time before him. In the field of

nvention the Negro has won and b

"A Negro. Prof. George Carver, has made invaluable contributions to the science of agriculture and there are today Negro actors who have won wide distinction. This is a remarkable record for a race only 70 years out of slavery and only 70 years out of glavery and only a century and a half out of the jungles of Africa. Small wonder that the late Lord Bryce remarked that no other race in history

marked that no other race in history had made an equal amount of progress in an equal length of time.

"Although hedged about by great limitations, the Negro has shown himself a worthy citizen. He has fought on "every battlefield of the republic." "Today, the Negro does not ask for charity. He wants only justice, a man's chance in the battle for life,"



The "Spirituals" Coming.

n we are to be entertained by inging of the Negro "Spiritby the Charleston group deto the collection and vocal interpretation of these quaint and delightful songs.

It has been said that the best thing the Indian gave us is the "Indian Summer." If the Negroes of the Coast had given the world but one thing, and that single thing their lovely "Spirituals," they would have placed us inextricably in their debt.

These songs, bringing to music a freshness of melody and a supreme freshness of spirit and haunting beauty, are about if not entirely the best product of what we might stretch the limit to call native music. Of course, the Negro's music and ideas, like himself, are largely berrowings from Africa, or, rather, grafting of Africa upon other frowings from England and France.

There is not, anywhere else in this to her voice and dramatic ability invaluable heritages.

There is, first of all, the mind of

africa and into the life and feeling the South.

And we have the Negro's own music, his "tempo," his rhythms, his misor and muted as well as his poisterous and tom-tom music.

Last... but the category is not comblete and cannot yet be closed ... w have the composite picture of the Negro and the Negro's mind that these things alone could give; and the Negro's reaction to and interpretation of us, his "poor earthborn companions and fellow-mortals.

The inherent sadness and despair in some of these songs accuse us before mankind. But-it is the record and we are glad to have it in such enduring beautiful form. To have, in some part, inspired these things is something for which to be grateful.

The "Spirituals" are to be sung by the Charleston Singers, at the Columbia theater tomorrow night, This is their second singing of these inspiring songs-and we trust that we shall have the pleasure and opportunity of hearing them again, and yet again. Every Southerner, every American, owes it to himself or herself to hear as many of these Spirituals as possible. They are about the finest things we have yet done in America, in the way of art.

# Cillian Evanti Sings Grand Opera In Paris

Following upon her operatic triumphs in Nice and Monte Carlo, and in her native United States, Mme, Linan Evanti (Lillian Evants Tibbs of Vachington, D. C. made her Palaian debut in the title role of "Lakme" at the Trianon Lyrique supported by Paul Saverny tenor Max Harrio, basso, and Suzanae Duman, contralto.

Adviced from Paris are that

young colored American single was enthusiastically accepted with him-dreds presents being turned a-way on her third ppearance. French newspapers and the Paris editions of the Paris and Chicago Tribune pay high trib-

d with such concert artists as McCormack, Fritz Kreisler, rewski, Mary Garden, Mme. The McCormack guar-ner night.

Rodman Wanamaker Wishes

ployes of the John Wanamaker Store, Philadelphia This is an organization formed for the educational, social and musical development of its members, as well as for

offer into five groups of five prizes each in each group the first prize is \$1(6) the econd. 450, the third, 125; the fourth, \$15, and the fifth, \$10, thub making twenty first prizes.

The types of composition specified by Mr. Wanamaker are as follows:

1-A Hymn of Freedom. This number to be a four or more part chorus, either a cape'lla, that is, with out accompaniment, or with accom-paniment for orchestra or plano.

2-A love song. This may be song for any voice, soprano, tenon contralto, baritone or bass (but only oaniment may be for plane or orches tra. Or the composition may be a purely instrumental one for orchestra or for solo instrument.

3-A Lullabye. This number may an old tune with a new harmonization of the form must be maintained. It may be as in No. 2, vocal or instrumental however, not interfering in any man-

titled "Prestidigitation." A lig, dance per with the rights of the composers or scherzo in any form for plano, tions reverting to the composers a band or orchestra.

5-Melodies and Motifs of Synchronous Effects, that is two or mor melodies, either old ones or original, or both, worked together at the same time in the composition: lavorations in free form.

1—Manuscripts must be plainly marked on the outside of the envel-ope as well as on the manuscript it-

uscripts but the Robert Curtis Ogden Association for six mouths after the award shall have been made, at the close of which times at Institute.

It is hoped that at some future time both the east and west may have the opportunity to hear this outstanding organization in concert. The director of the glee club is Clarence Cameron White, who is head of the music department at the West manuscripts of each class shall remain the property of the Robert Curtis Ogden Association for six mouths after the award shall have been made, at the close of which times of the music department at the West may be a successful the music department at the west may be a successful the music department at the west may be a successful the music department at the west may be a successful the music department at the west may be a successful the music department at the west may be a successful the music department at the west may be a successful the music department at the west may be a successful th

copyright and all other rights in these compositions shall revert to the composers. The original manu-scripts of the winning compositions shall, at the option of the Robert Cur-

er, at the option of the association.

9—The rights of public performance of the winning numbers shall be ven ed in the Robert Curtis Ogden Association for the period of three months 10—All compositions submitted 1 the contest must be in the hands of Rules of the Contest

The conditions under which man not later than June 1, 1927. Address uscripts may be entered in the contest are as follows:

1—Manuscripts must be plainly delphia, Pennsylvania.

# ope as well as on the manuscript of which west va. Collegiate Glee elicity get-acquired, an works several manuscript manu ope as well as on the manuscript it. West Va. Collegiate Glee they are intended.

omler Violin Soloist
Former President National Association of Negro Musicians
By PRESTON NEWS SERVICE

BALLANTA—AFRICAN MUSICIAN

Handy is conducting a prosperou Mr. Ballanta has already done nusical business with offices at 154 some excellent work in the scientific

The recent award of John Simon Guggenheim Memorial Foundation fellowship to Nicholas G. J. Ballanta, of Free Town, Sierra Leone (Africa), for the comparison of these conceptions with the musica conceptions of the older systems of music in Europe is of great importance to Afro-Americans. Mr. Bal lanta, or Ballanta-Taylor, as he is sometimes called, began his musica activities as a lad in Sierra Leone and His early struggles should be

can cousin. He first became interested in music when a British regimental band was stationed at his home, and through the kindness and interest of a clarinetist of this band he was taught this instrument and the rudiments of music. Probably through the knowledge of the achievements of S. Coleridge-Taylor, whose father was a native of Sierra whose father was a native of Sierra Leone, although he was not a rela-tive of Ballanta, our young musician early aspired to compose, and al-though his knowledge of composition and the theoretical subjects leading up to composition was en-tirely self-acquired, he wrote several anthems and sent them off to Eng-

Bruce Walker is dying, and the sible for him to visit St. Helena sourt fight may never be brough Islands, off Charleston, S. C., and to a conclusion. He belonged teompile and publish a splendid book the older group of river men, who of rare Negro Spirituals. Later, sarned their living by singing the through the assistance of Mr. Peawaying songs which brought the most physical exertion out of rive workmen.

Handy is conducting a prosperou Mr. Ballanta has already done that the spientific and the strength of the spientific and the spientific

study of African scales and rhythms, and the award will enable him to do much more along this tine. Being a talented and thoroughly trained musician with an unparalleled opportunity for this work in Africa we may expect much valuable material to be placed at the disposal of musicians at large, and although Mr. Ballanta is not an American Name American Negro, we are glacknow that this honor and placed philanthropy has comway. It is well to b

PRAISES SOUTHERN

SONGS

University Professor Sees Lament of Exile in Sacred Harp

University, Ala., Jan. 1.—That America has a distinctively national folk music aside from the folk music of the American negro is the claim made by Professor Carl Carmer. Prof. Carmer is professor of English literature at the University of Alabama. He cited as an example the music of the Sacred Harp Singing association, sometimes known as the Fa-Sol-La Singers, which has many members throughout the rural south including Alabama.

Professor Carmer has made a study of Alabama folklore music for several years and he considers folk music one of its most important branches. He was born in New York state and eductaed at Hamilton college and Harvard university, but has been in Alabama over six years.

"Sacred harp singing," he said, "is a pretty definite refutation of the supposition that the only distinctively national music of America that is at all interesting is that made by the negro. Sacred Harp singing had its origin in 1844, in the publication of the Sacred Harp song book, which immediately attracted attention and has been reprinted many times; the letest edition being that of 1920 Gradually singing groups grow up in various communities, using this book."

"The representation of the music of these compositions is as strange to some people as the music itself," said Professor Carmer, in explaining wherein it differed from conventional music. "It is published in four shaped notes: Associated Negro Press Mi, diamond shaped, Fa, triangular; Mi, diamond shaped, ra, triangular,

Sel, round, and La, square. In the dollars have been offered by Rodman major scale the first and fourth notes Wanamaker, through the Robert C. are Fa, the second and fifth Sol, the Ogden Association for the best muthird and sixth La and the seventh Mi. sical compositions by Negro compo-

University of Alabama for an aspirant to membership in the Glee club to announce that he can sing only by shaped notes. The song book is known by these singers as the 'note book,' semetimes as the 'shaped note book.' test as As a rule there are but three parts; bass, tenor and treble. Bass is sung on the the outside of the envelop by male voices, tenor by mixed, and as well as on the manacript itself, treble by female. Each part is writ-glving classification in the contraction of the contracti

"Doleful" was the term applied by the speaker to the sound of the music on manuscript. "Plangent minors composed by the The real name of the composer and southern people themselves prevail," home address should be written of he said. "The late Thomas W. Palm velope and sent along with the manuhe said. "The late Thomas W. Palm velope and sent along with the manuer, former president of Alabama college, once told me he held the theory that these are the songs of exile, that these are the songs of exile, that these are the songs of exile, that may submit as many composition and may be attributed to American that the Spanish heavy had received her musical training solely and may submit as many composition. their wailing sadness may be attri-buted to the fact that the Church of The National Association of Negro England people of Virginia forced the Musicians is cooperating with dour Calvinists out of their state and Robert C. Odgen Association, to the set them wandering southward, sing ing songs filled with homesickness designed to stimulate an interest in the development of Negro music. terians of the south have informed me may not be without basis."

Titles of the songs enumerated by Professor Carmer included: The Dying Boy, The Dying Californian, My Last Moments, The Last Work of Copernicus. The Wanderers Grave, When I Am Gone, The Blind Girl and the Bolling Bell, Farewell songs and 'Last Work" songs were in the large

"'All day singers' is a term frequently applied to the members of the Sacred Harp association," Professor Carmer told his colleagues. "A 'singing' never lasts less than a day, and semetimes a 'convention' lasts for three days. Great crowds gather for the event. The singers form in a hollew square facing the center, in which stands the leader. Volume is a matter of pride with them and each one sings as loudly as he cam Shouting songs, such as The Old Ship of Zion are very

annamaker Offers Prizes

PHILADELPHIA, Pa., It is not an unusual occurance at the sers of the till the sers a home

by Mr. Wanamake

Manuscripts must be written legi

(B) The Associated Negro Press. Brussels, Selgium Not aince original Flek Jubilee Singers, has any group of Singers so complete ences as the Fisk Jubilee Singer are doing on their present tout which includes principal cities in Germany, Austria, Belgium, France Italy, Spain, and England. R dering programs embracing class cal numbers, operatic selection and Negro spirituals, the Fiskite are winning new and greater PANISH PURISO DE CORE MUSIC TEACHER SHOW REMARKABLE TALENT.

Santa Monica, Calif, March 8. Orozeo, a beautifur and talente Spanish soon soloist in th concerts under the direction stro Alfredo Temmasine r

Corrie E Hart, commenting of opra Orozco's performane ano, was the guest artist at on f these concerts the writer ha he privilege of hearing recently And Felicitas, be it known, creat d a furere amongst the fold whe she appeared arrayed in the man ner as become Spanish dames w sang in the style that causes th pulse to quicken. Nights dreamy love in old Granada an brought to mind as this rish artiste sings her messages. Oroz made two triumpha, one for h another for the band, which n possible her Pacific coast d

Mr. Hart overlooked the ti triumph, the one for her N eacher, Miss Edna Rosalyn B of Pice Bonlevard, Santa Me Vise Heard is a graduate of University of California, Sou pranch, college of music, and to sician of rare ability. She he sole instructor of B co, who is the wife of known Spanish lawyer and at p ent teacher of Spanish at the W man's club house (white) of t

# OLK-SONGS OF AMBRICA: THE SPIRITUALS

# arch for American Melodies Reveals. An Untapped Store of Negro Religious Music

to the fourth of a series of on the folk-songs of America n in the course of a trip the remote parts of the ry where these ballads survive. texts given herein were colby the author in the Georgia nens of unusual interest.

By R. W. GORDON,

HE spirituals of the American negro form, I believe, the most extensive and varied body of folk-song that is st live and growing in any civilized untry today. Much good work has en done by collectors, but it i rdly a beginning. Too many of him sought and consulted by the enseemed incongruous or not under-standable. Were brile attention has been paid to any tracing of origina he study and interpretation

negro used the white wmn m apart and rebuilding them with nstilling into it his own peculiar near-by tree. ychology, pathos and humor. The ults were sometimes crude, but of infrequently he unconsciously hit upon a literary effectiveness that outs to shame the studied artistry of nore learned writers. Like all folk ngs, spirituals were meant to b ing, not to be read. They los wily in print. The music, the re parkable rhythm, the intonation an uliar way of singing are more

Luckily they are still very much tunis. live today; still being composed or

evised and recombined in new form by the older generation of negroes. The younger generation seems to ignore them. For them the coming of education and of printed books has brought new songs and new tashlons. The city church with its trained preacher and formal choir is imitated as closely as possible, even in the stal district, and present original country districts. The old "uncle," born and raised in slavery, who drove slowly up to the church in his ox cart, or plodded more slowly down the dusty road with his cane, who with the aid of his spectacles could just barely spell out the words of the text in the great Bible, who preached often the same sermon, who was not ashamed to labor in the field on weel days, and whose kindly wisdom made

the collections now in print have tire community for miles around, is n marred by careless editing; gone—and with him much of the ons can different districts and simple freedom of emotion that was rent private wive often been the true background of the spiritual. Such songs came "with the spirit" and are not quite at home in the ordered incongruous ar and under ship.

Go, on a Tuesday evening, to the iniest wooden church in a country into the last of the rough-hewn ghted the oil lamp on the table below the pulpit and has built a varm fire in the little stove near the centre of the church. Now he litions from many sources. He is out in the yard ringing the belt orporated a little of everything that is mounted on a ten-foot past, m the Bible down to popular stage or striking with his hammer a piece age of the day, and unified all by of iron hung from the branch of a

Slowly the congregation gathers, the deacons one by one taking their aces near the front and to one side, while the women group themselves bout the stove. Curious but no infriendly glances and much low alking shows that you have been noticed and are being disc you are lucky you may be forgotten as the service goes on. Otherwise your presence may spoil the meeting vary to them than the mere for them and for you as well; there ill be "book songs," but no spiri-

The aged preacher mounts to the oulpit, a small bare table at the edge of the raised platform. Slowly and impressively he "lines out" a hymn of the eventy years ago when as ickaning he used to climb up int he high balcony at the rear of th white church. It is not a spiritual out an old hymn of the camp-meet g type. Then he calls by nam on one of the deacons for the fire "mourner's" prayer.

The deacon drops on his knees an ith uplifted hands begins haltingly lis audience encourages him with requent respons lesus"--"Ain't it so!"-"Deliver us ood Lord!" As he goes on, a bi ster now, he falls into a chanting rhythm, pausing from time to time to intone in a peculiar way the work "O-o-oh Lo-ord." And the whole conregation answers with the same "O-o-oh Lo-ord!"

The older women are swaying bac and forth, and one of them is tappin ervously with her foot. Whe inally in the course of his prayer b entions something that calls to and the words of an old spiritual this same woman who is tapping be gins, probably quite unconscious! to croon it almost under her breatl

The spark catches, others near he oin in, and the crooning becomes a audible undertone—"Jesus, Jesus, my and-ly friend, Jesus, Jesus, is m

ond-ly friend, Jesus, Jesus, is my nd-ly friend; King Jesus is my ond-ly friend!" Louder and louder it grows as more and more join in, till t seems actually to compete with th prayer. The deacon pauses a second ceases abruptly his chanting, and drops into prose for a concluding line or so. And as he ceases the spiritual bursts forth free of all re-

When my lace become a lookin-plass When my face become a lookin-King Jenus is my ondly friend.

When my room become a public hall When my rooms become a public hall When my room became a public hall King Jeans is my andly friend!

Later in the service, when the col-ne ection is being taken, spirituals will church itself. They are printed wor rain be sung. At this time the men for word as I caught them. Excep will be more apt to lead off and the fer a single case, noted below, the songs chosen will probably have are all from the Georgia coastal dis any verses and perhaps a bit ofte

on the table, a little at a time, makor more is likely to re

phonograph and capturing them on the spot, is another story—and a rofessional secret.

# Frequently Sung

Outside the church, spirituals are ing on numerous occasions. At the aptism on the bank of the creek. hen the deacon chosen to serve as doses" wades out into the muddy vaters of "Jerdan" clad in white rom head to foot and armed with a perherd's crook to test the depth reacher will stand to receive the andidates; at funerals, as the line f mourners marches slowly along ie path across the fields and into he wood to the tiny burying round; in the shrimp and oyster iouses, where groups of twenty or hirty women stand in rows between he long tables and sing for hour s they work; in the little outside itchen where Aunt Mary cooks ect, anywhere, at any time, provided here is no critical audience about But you must be well and favor known or else adequately concealed If you are to hear them.

In a little over three months the writer succeeded in recording phone raphically more than 350 pirituals of the Georgia coast beanied by music, are of the greates alme in checking up on local va-lants and in discovering new songs.

affair. Members go forward in-dually and by their contributions the table, a little at a time mark ersee have been inserted into the der atructure, a typical negro trai The the word "husband" was u have no idea. I questioned th anger as to its accuracy, and st sured me that she had alway eard it "just that way." And in th point the entire congregation mu rted her:

Oh, the very first blessing Sister Mary had It was the blessing of one,

To know that her husband Jesus Did suckle at the breast so young

## Chorus.

You may talk about hard trials Great tribulations, Talk about hard trials, I'm dound to leave this world.

Oh, the very next blessing Sister

Mary had It was the blessing of two, To know that her husband Jesus Did write the Bible through.

Go look in the book of Matthew

And there you shall find God healed the sick and raised the dead,

And then God prophesied.

Oh, the very next bleasing State

Mary had It was the discount of three, To know that her husband Jenus

Did set the prisoners free. Four! Did visit among the poo

[Five] Did raise the dead to life. Oh, that star that went before

That star that led him there, That star that went before him

Opened the Bethlehem stable door Oh, the very next blessing Sister

To know that her husband loss Did visit smong the said [Seven] Did aros and went to

Heaven.

Oh, my feet are shod with dospel grace; And upon my breat a shield; And with my sword I intend

Until I win the field.

Oh, the very next-blessing Sister

It was the blessing of cight, To know that her husband Jes Is standing at Heaven's pate.

[Nine] Did turn the water to wine [Ten] Did written with a p

[Eleven] Did ring the bell in the Heaven.

[Twelve] Take the Keys of the Devil's Hell.

That is a precious relic of the past, s well as a most excellent example t how the negro can both remember and change a song. It is a great avorite at Christmas, and seldom nteresting to know if it has survived to n other districts of has different

Other songs are built on a sequence of numbers. "Chapter One" was often ed as a rowing song as well as s nore directly of negro origin, hough may possibly have had some coun terpart in early white hymns,

I'm goin' to read about chapter one, to read about chapter one,

I'm yoin' to read about chapter

My Lord's work is just begun-Amen!

want to go to Heaven—Amen't want to go to see my—Amen't want to go to Heaven—Amen't want to go to see my Lord!

I'm goin' to read about chapter My Lord's work is comin' through,

I'm goin' to read about chapter My Lord's walkin' in Galilee, do.

I'm goin' to read about chapter My Lord's risen an' gone before,

Still other sequences are used in uilding. A single verse will be reted almost indefinitely with the inge of one word: father, mother, ter, brother, preacher, elder, con, young convert, poor sinner, . Or a sequence may be formed on the things most to be desired heaven; starry crown, mlik white be, golden harp, slipper shoes, iden girdle, &c. Such songs deand, of course, for their effectivess almost entirely upon the first ree and the tune. If these are od, constant repetition in sequence nly adds zest.

Here is a fragment that expresses ith peculiar pathos the negro's nging for rest. It is not a part of sequence, and I have never heard ore than these two verses. Though bit incoherent as it stands, the sic idea is clear-"when I get to eaven (when I die) I shall be alwed the luxury of resting for eter- The hammer keeps a ringin on



A Singer of Spirituals.

nity ('til I die) in an armchair." That curious "'til I die" never seems to be noticed by either singer or hearer; it is only in print that it looks old.

Oh, when I die oh, when I die I'm gwine to rock from side to side when I die.

I'm groine to set in de armbow chair.

I'm greine to rock from side to

Yes, rock from side to side 'til I die.

'Tu I die-'tu I die.

I'm gwine to rock from side to side ttil I die.

I'm groine to set in de armbow chair, I'm groine to rock from side to

Lord, rock from side to side 'til I

Repetition of the same line seems cometimes to be used intentionally for hypnotic effect. Take, for example, the following burial song with its monotonous marching rhythm. It was recorded in North Carolina and is a part of "The Asheville Col-

Come on, come on, let's go to bury. Come on, come on, let's go to bury. Come on, come on, let's go to bury.

Way over in de new burym' groun'.

I have a mother way over yonder, I have a mother way over yonder, I have a mother way over yander, 'Way over in de new buryin' groun'.

I have a father way over yonder I have a father way over yonder.
I have a father way over yonder.
Way over in de new duryin proun'.

nmer keeps a ringin' on some body's coffin,

Hammer keeps a ringin on some-body's coffin, 'Way over in do new buryin' groun'.

Somebody's dyin' way over yonder. Somebody's dyin' way over yonder. Somebody's dyin' way over yonder. 'Way over in de neid buryin' groun'.

Strikingly different in rhythm, and with perhaps a trace of humor, is the next spiritual. I have been told that it is sometimes used as a baptising song. At any rate, it is popular in several churches at collection time. The first verse is the chorus and is repeated after each stansa.

Oh, Lord, I jes' got over, Good Lord, I jes' got over, Oh, my Lord, an' I jes' got over, I jes' got over in de heavenly lan.'

Yes, my Lord called me an' I mus' Jes' got over in de heavenly lan! I'm goin' over yonder on Jerico, I jes' got over in de heavenly lan'!

Yes, Mary Mag-a-lend, wid her pitcher an' her lamp. Jes' got over in de heavenly lan'! Run all de way from de Isrealite Jes' got over in de heavenly lan'!

Yes, how do you know it was de Isrealite camp! I jes' got over in de heavenly lan'! Yes, I tell it by de burnin' of de

I jes' got over in de heavenly lan'!

Yea, come on, sister, wid yer ups an' downs. I jes' got over i nde heavenly lan'! Yes, God's a pwine to meet yer on de happy groun'. I jes' got over in de heavenly lan'!

Yes, a some come a crippled and

a some come a lame.

I jes got over in de heavenly lan'!

An' a some a come a walkin' in
my Jesus' name,

I jes' pot over in de heavenly lan'!

Here is one that I can with more ertainty guarantee as an actual and ypical baptising song. It is acted out by the group, and the words sis er, brother, father or mother are sed to suit the particular candidate

Let's go down, let's go down, Let's go down, an' try de water. Let's go down, let's go down, And hall de good ole way!

I will take my brother by his han'
An' hall de good ole way!
I will take my brother by his han'
An' hail de good ole way!

Oh, brother, let's go down, let's go down, Let's go down an' try de water. Let's go down, let's go down, An' hall de good ole way!

Sings Negro Spirituals Paris, France, M. Jean Loncki 107 made his parishan debut it protram which it is demonsed hierly of European works. his Ne o Significant or with igh are sung with great emotion.





# NEGRO SPIRITUALS TRUE EXPRESSION RACE MUSIC

The history and development of the negro Spirl-swaying bodies of a whole congregatual in American music is one of a thousand or so tion. "Carl Van Vechten says many singthings we have had the impulse and lacked the ers cannot sing them. I think it is time and energy to investigate. It is to be doubted possible, but very few do it at all whether the source of the distinctive melody or the rhythm. Or else they try to use too purity of its descent mean much except to the much expression, make ridiculous face scholar. The important thing is that the Spiritual or attempt a dialect no negro would as it has come to be recognized gives American glee club type of singing that ruins a music a distinction which has greater interest and spiritual altogether. It is the sudden charm because it seems to be dependent for ex- that college gles club affects as a pression upon the race with which it is associated, sort of a trick. It may be effective for

It takes no knowledge of music to test and prove soms kinds of songs but is the wrong this proposition. The Negro Spiritual, sung by ual." negroes, is one thing; the same air sung by artists of another race is something else. Undoubtedly there are many of the old airs which have been worked over into their present forms by musicians of the white race. There are Spirituals of recent date of as good quality as those derived from old vintages. Technically, the trained white singer frequently gets more out of a Spiritual artistically than any negro; but he can't put the something in it which is required to make it real!

Shaw University and A. & T. College singers with the help of radio broadcasting from the local station have been giving a wide audience some splendid experience in this gripping music which carries every evidence of an authentic history of emotion. It happened that on the same night the Shaw singers had competition on the air from white choruses singing identic numbers. The result to the listener was deeply suggestive; for whereas the white singers were the more experienced, they failed utterly to carry the conviction, to translate the feeling. without which the Spiritual is just another song

Noted Negro Tenors To Appear at State Normal on Friday Night

"The fundamental, the essential thing about these spirituals," says J. thing about these spirituals," says J. Rosamond Johnson, who, with Taylor Gordon, the negro tepor, will sing them here on Friday parts at the local State Normal says. "is their rhythm. It is the rhythm that you can't miss, and it is the rhythm that is largely responded for their popularity. Nobody can resist it. But it is peculiarly negro, as essentially negro as the blues or the Charleston.

hands and leg lass and the rhat cular music in the second class. swing of the spirituals is a subtle and elusive thing, largely because it is in perfect unison with the religious ecstasy that manifests itself in the

method entirely in singing a spirit-

James Weldon Johnson agrees that some concert singers, can sing spirituals, if they feel them. But to feel them, he points out, it is necessary to know their origin and history, to get in touch with the association of ideas that surround them, and to realize something of what they have meant in the experiences of the people who created them. "In a word," the capacity to feel these songs while singing them is more important than any amount of mere artistic technique." And it is this feeling, as well as artistic technique, which Taylor Gordon and Resamond Johnson put into heir songs.

# WHY HAS THE AFRAMERICAN PRODUCED NO CREATIVE MUSICAL GENIUSES?

Mussenger nov. 1927 By A DISTINGUISHED NEGRO COMPOSER

When one considers the title of this article one is quite apt to wonder who has the effrontery to put such a question. For is it not an accepted fact that the Negro is wonderfully gifted in music? And if one boasts of race pride one will proudly point to a few who are today in public favor, forgetting that there are approximately twelve million American Negroes under consideration. Moreover, one is likely to know that practically all first class conservatories are open to Negro students and that there are several thousand Negro musicians who are making above the average "living." But the object of this article is to call attention to the meagre creative contributions to American Art that contemporary Negroes are making and this article is written in a spirit

of helpful criticism only.

In the artistic growth of a people the work in any creative field should be taken up successively at its different stages by relays of innumerable workers. That is to say that, allowing for the equal opportunity for technical training and for economic encouragement which would give the Negro artist the leisure for creative work and starting, say, from the Negro Chevalier St. George who wrote string quartettes and concertos in France in 1760 it seems reasonable to suppose that by now the Negro should have many string quartettes, concertos and operas to his racial credit. As a matter of fact the Negro has only a handful of clever arrangers and song writers with a sprinkling of writers for choirs, choral bodies and melodious piano pieces with an occasional output of other instrumental pieces. Of course, there is a reason. In considering the reason let us sketch the life of the average Negro child of today with musical talent of a high order.

To begin with, he (we say "he" for convenience) is born of parents of the average mental and cultural equipment. The parents have grown up through the "nineties." They are perhaps graduates of a Negro college of this period. They have heard their own artists: Madam Sisseretta Jones,

Flora Batson, Madam Selika, Sidney Woodward, Hamilton Hodges, Harry Burleigh among the singers and Joseph Douglass, Will Marion Cook, Samuel Jamison, Ida Platt, Harriet Gibbs (Marshall), Madam Montgomery and a few others among the instrumentalists. It will be seen that the singers were in the majority. With the advent of the Negro show a large number of talented singers for economic reasons went into these shows and the concert artist with a few exceptions, ceased to be. In short, about 1896 the Negro child was not encouraged to aspire to a musical position which was above the average "show musician." This then, was the musical heritage in America for the Negro child of this period. What was the result? There was scarcely any vocal preparation and only sufficient instrumental preparation to take one's place in a Negro show or in a Negro dance orchestra. From this condition grew the well-known and accepted opinion that this type of work paid more money than concert or solo work which could only come with longer years of technical preparation and of course, deprivation and sacrifice. The average Negro had so well absorbed the American faith that the dollar alone was the only thing worth while in life that the thought of giving over years to technical training for creative work was entirely out of the question. Consequently in this period of numerous smart Negro shows and a galaxy of clever but-for the most part-uncultivated vocalists the Negro's creative musical contribution was nil. So the musical child of this period may have had, and likely did have, all the imaginative and emotional qualities which all Negroes are supposed to possess, but his cultural environment, a product of forced isolation, furnished no incentive or stimulation or encouragement to exploit his possibilities.

Again let us assume that our hypothecated average Negro child of talent and ambition growing up at this period, went through the high school. His musical training in the elementary and high schools was

almost negligible when measured by standards of today. He simply "took lessons." In other words, if he showed a bent for instrumental study he took piano or violin lessons after school at his parents' expense. Or if he displayed vocal talent, he just sang. the church or parlor entertainment furnishing stimulating applause. (The Negro's natural voice has always stood him in good stead among "friends of the family.") Perhaps he attempted to compose songs of the ballad or popular type and piano pieces of a like order. Few of the latter would be accepted by a reputable publisher because such compositions would be highly defective, resulting from the composer's lack of theoretical training and musical background. If perchance a few studied at first rate conservatories or under competent private teachers, economic conditions caused most of them to turn their attention to popular but quickly remunerative work. Few, if any, attempted compositions in larger forms such as string quartettes. Even today with the increased facilities for greater st dy, the sonata, concerto, and symphony seem to be beyond the pale of calculable probability.

Simultaneous with this period that we have roughly sketched, Coleridge Taylor was growing up in England under different economic conditions. Coleridge Taylor carried through a thorough course of study in theory and wrote string quartettes, a symphony or two and created works in the major choral forms. Of course we are justified in acclaiming Coleridge Taylor a genius. But our hypothetical Negro child of the period had neither the philanthropic backing nor the economic support to properly get this thorough theoretical training.

In the United States we find that the creative talent is not exhibited by a Negro until he is in his thirties or forties. He does not reach the leisure period much before this age when he can give himself up to any large degree of original composition. But what has happened prior to this phase of his development when he is attracting

(Continued on page 338)

# Musical Geniuses

(Continued from page 319)

attention? The miserable side of American Negro life has more often than not brought him through so many phases of struggle, mental anguish and disappointment that he has lost his keenness for recording in a musical way his youthful dreams. This is all the more tragic when we consider the great storehouse of folk lore and folk music which he has at his disposal. What magnificent operas might be written upon the tragedies of the slave period! One has but to glance through Carter-Woodson's pages of Negro history to find situations which involve possibilities which, if given form and life, might rival the librettoes of some

of the operatic masterpieces. The so-called idiom of the Negro spiritual and Negro labor songs abound in material for sonatas, string quartettes and symphonies. Study for a moment what Rimsky-Korsakoff and Tschaikowsky did with like material in Russian folk lore. Let us ask ourselves honestly and frankly if within at least sixty years a dozen out of twelve million Negroes should not have produced something worth while in these larger forms of creative work? If this lack of original work is caused by economic conditions, how are these to be remedied?

For the present period the Negro's acquisition of wealth has increased in an amazing degree. At what time are we to beg n to think seriously of creating the social and economic environment which will best enable the gifted Negro boy or girl to acquire musical technique and to crystallize in song the imaginings, the surging emotion and the inhibited ambitions of a submerged race. The so-called "New Negro" has awakened to a powerful race consciousness. Is it not now high time that our men of some wealth contribute to this development? May we not create a "Fontainebleau" or hope that some Negroes of wealth will express a devotion for mu ic akin to that of Julliard who left \$20,000,-000 for musical training of Americans?

The recent decision of the judge; in the Harmon Foundation Awards that no Negro was found whose efforts warranted an award in the field of music was, to the mind of the writer, a terrible arraignment of our boasted musical achievement. White philanthropists are too busy aiding their own

# THE MESSENGER

budding geniuses to give serious consideration to their Negro brother. The papers are full of the search for the great American genius of lighter hue. (It is fair to state that the National Association of Negro Musicians is trying to help their own along this line, but in a small way. One other case but that of a white philanthropist, is the assistance which George Foster Peabody is giving to Ballanta Taylor, the African.) A splendid example for us to follow is that of the American Jew who, not only makes it a religious duty to seek out the exceptionally talented members of his race, but sees to it that they get the best possible training and in many cases launches them upon successful careers and the world knows the result.

Ruskin said, "Great Nations write their autobiography in three manuscripts; the book of their words, the book of their deeds and the book of their art. Not one of these boo's can be understood unless we read the other two, but of the three, the only one quite trustworthy is the law. The acts of a nation may be triumphase by its good fortune, and its words mighty by the genius of a few of its children, but its arts can be supreme only by the general gifts and common sympathies of the race." What are we going to do about it?

# Announcement O Announcement of the new contest will probably differ somewhat from those of the competition flust closed, but they will be announced in ample time for any Negro musician to participate Mr. Wanamaker offered the prizes through the Robert Curtio Ogden Association of the John Wanamaker Store in Philadelphia the organization having been named after the late Mr. Ogden, who devoted a large part of his life of the assistance of the colored race. Nati Association of Negro Musicians Convention to Be Scene of Awards The Robert Curtis Ogden Association is composed of the colored race employees of the Philadelphia Store and is organized and main tained for educational, social am recreational purposes.

Natl Association of Negro Musicians. Convention to Be Scene of Awar's restance of the Philadelphia state of the Scene of Awar's restance of the Philadelphia state of the Scene of Awar's restance of the Philadelphia state of the Scene of th

hat he will make a similar offer for next year. The conditions of

TOP ARD PROFESSOR TWO

ellington Adams, Columb Conservatory, First In O

rizes Awarded at Ninth An-nual Conventoin National Association Negro Musicians.

St Louis, Mo.—Wellington Adams, lirector of the Columbia Conservaopt of Maje. Washington, D. C.
ed more than 200-consosers in C.
it 000 Washington Contest be wighing first prize in Jone group and fourth prize on Analyser.

This was ampointed at the Arists Concert of the Delional Association of March Musicians in its inth annual convention here hursday.

MUSICIANS IN CONVENTION

and deorge\*Duckett, second. John A. Grey, of Los Angeles, was third. The numbers included instrumental and social rhythmic pieces.

The amounts of the prizes awarded were: First prize, \$160; second prize, \$50; third prize, \$15; and 11th prize, \$15.





Ninth Annual Session Will Continue From Saturday Thru Friday. Artists Of Race Attend

The ninth annual convention of The ninth annual convention of the National Association of Negro busics of will open in St. Louis this saturday and close Friday. Hunire's of delegates from every section of the country of expected to be a attendance. Among them will be numbered the stading artists of the Race. The remission will be used of the St. Louis Music Association. ociation.

Leaders of Convention
Officers of the National Associaion of Negro Musicians are Carl Diion, Philadelphia, Pa., Pres.; Marhta 3. Anderson, Chicago, Vice Pres. R. Nathaniel Dett, Hampton, Virgina, Treas.; Alice Simmons, Nashville Tenn. Fin. Secty.; Camile Nickerson,

Vashington, D. C., Cor. Secty.
Officers of the St. Louis Music Association are Grazia Corneal, Pres.; A. Haskell, Vice Pres.; R. C. Jack-son, Secty-Treas.; Hattle Howard, Cor. Secty.

The committee on arrangements for the convention consists of E. D. Hamilton, Chr.; Daisy Westbrook, George B. Jones. Treas; Myrtle Burgess, Housing.

Program For Convention
The program of the convention is sollows:

SATURDAY, AUGUST 20th

Visit to the Municipal Opera. All delegates are urged to arrive laturday, August 20th. "Gypsy Love," a light opera by Franz Letar, will be playing. This is the argest open air theatre in the vorld, located in Forest Park.

SUNDAY, AUGUST 21st sunday morning-Delegates at vari-

us churches.
3 p. m.—Coleridge Taylor's Hia-

vatha, rendered by convention chor-

The National Convention of Netro Musicians will have the distinct tonor of being the first to grace he half of the new Vashon High school, which will make the second cloved high school for the city of it. Leuis, the Sumner being the first.

MONDAY, AUGUST 22nd

0:30 a. m. - Daylight boat excur-

w.—Welcome program—Poro

o p. m.—Informal reception to the public in honor of visiting delegates—Pore Roof Garden.

TUESDAY. AUGUST 23rd

m,-Opening business session-

Central Baptist Church (Bwing & Washington Blvd.)

2.30 p. m.—Get-together-luncheon
—Pero Dining Room, St. Louis
Music Association Hostess. (Corner of Pendleton and St. Ferdi-

p. m.—Children's Matinee Recita New Vashon School.

p. m. -St. Louis Music Associa tion-Central Baptist Church.

WEDNESDAY, AUGUST 24th :00 a. m.—Session continued—Artist Conference—Organist Confer ence-Organist tour thru Kilger

Organ factory.

1:00—New talent program and new Composition, Union Memorial M. H. Church (Leffingwell Ave. and

Pine Blvd.) :00-Visiting Local Branch Pro gram Metropolitan A. M. E. Zior Church ) Garrison & Lucas Aves. N. B.-A Silver Loving Cup will be warded the Association sending the

est-representative on the program lecision by officers. THURSDAY, AUGUST, 25th :00 a. m. -Session continued. Teachers' Conference.

Conductors.
Public School Conference.

00 p. m.—Election of officers. 00 p. m.-Artists Recital-Shel don Auditorium, 3636 Washington Blvd.

National Artists and Fisk Jubilee Singers; Wanamaker Awards will be made.

FRIDAY, AUGUST 26th 00 p. m. to 12:00 or Midnight— Picula and Carnival—Pageant by Mildred Franklin's Ballet School— Rodenburg Grove, 6200 Broads

## LOUIS IS READY MUSICANS CONVE

The Ninth Annual Session Of The National Association Of Negro Musicians (incorporated) Will Be Held From August 20-26. Plans Are Laid Organ factory. 3:00—New talent program and new

composition, Union Memorial M.

E, Church (Leffingweil Ave &

:00-Visiting Local Branch Pro-

ram Metropolitan A. M. E. Zion

hurch (Garrison & Lucas Aves.)

URSDAY, AUGUST 25th

p. m.—Artist Program, Odeon

FRIDAY, AUGUST 26th

1:00 p. m.-Sight-seeing tour and

ples Auditorium and Solarium.

00 p. m.-Formal Reception. Peo-

The Wanamaker awards amounting to \$1,000.00 will be made at the

Convention. A Loving Cup will be

awarded to the Branch sending

the most delegates in the point of

miles, i. e., Chicago is 285 miles,

Los Angeles, 2,170; Chicago has to send 8 delegates to beat Los

Angeles 1. A post office will be established at the headquarters. All mail may be forwarded there.

The Officers of the St. Louis Mu-

**MEET HERE AUGUST 20** 

The National Association of Negro fusicians will hold its 9th annual

the country is expected to attend. Among the wino are expected are: Clarence cameron White, the

sic Association are: Grazia Corneal,

President, 1102 Pendleton Ave.; A.

9:00 a. m.—Session continued. Teachers' Conference.

Public School Conference. 2:00 p. m.—Election cr officers.

-A Silver Loving Cup will be

ed the Association sending the

presentative on the program.

Pine Blvd.)

Conductors.

Pageant.

Tentative program for the ninth annual convention of the National Association of Negro Musicians (incorporated) to be held in St. Louis August 20-26, 1927 has been published. From all indications the meeting in St. Louis will be one of the best in the history of the asso-

The program for the meeting is as follows:

SATURDAY, AUGUST 20th Visit to the Municipal Opera.

All delegates are urged to arrive Saturday, August 20th. "Gypsy light opera by Franz Lemon will be playing. This is the largest open air theatre in the world located in forest Park.

SUNDAY, AUGUST 21st

Send y morning—Delegates at various churches.

3 p. m. Celeridge Teylor's Hiawatha, rendered by convention cor-

as of 200 voices.

The National Convention of Nero Musicians will have the distinct honor of being the first to grace he hall of the new Vashon High school, which will make the second colored high school for the city of

St. Louis, the Sumner being the first.
MONDAY, AUGUST 22nd 10:30 a. m.-Daylight boat excursion.

Board meeting. .

p. m.-Welcome program-Poro Auditorium.

10 p. m.—Informal reception to the Haskell, Vice-President; R. C. Jackpublic in honor of visiting delegates—Poro Roof Garden.

TUESDAY, AUGUST 23rd.
a. m.—Opening business session—Central Baptist Church (Ewing & Westbrook, Secretary—3940 Westbr

12:30 p. m.—Get-together-luncheon Myrtle nurgess, Housing—Poro Dining Room, St. Louis Music Association Hostess. (Cor-NATIONAL ner of Pendleton and St. Ferdi-NATIONAL nand.)

n. m.—St. Louis Music Association tecital—Sheldon Memorial (3646

Washington Blvd.)

WEDNESDAY. AUGUST 24th

On a. m.—Session continued—Artist Conference—Organist Conference—Organist tour thru Kilgen

Musicians will hold its 9th annual convention in St. Louis August 20
6. A large delegation from all over the country is expected to attend. Among the new who are expected are: Clarence cameron White, the

noted violinist; R. Nathaniel Dett composer; Carl Diton, planist; Barn at Kroeger and many oth

The John Wahamaker Award will made at this convention amount-tokk, 000. Headquarters for the vention will be at the Central tist church, corner Ewing and

told Convention

(Preston News Service.) St. Louis, Mo., July 7.-Miss Daisy Westprook, convention secretary of the

National Association of Negro Musi-cians, announces that the ninth annual convention of that organization will held in St. Louis during the week of August 20 to 26 inclusive. Headquarters of the monyen in will be at Central Pantis church, Ewing and Washington areases.

Officers of the St. Louis Music Association are: president, Grazia Corneal; vice president, A. Haskell; secretary-treasurer, R. C. Jackson; corresponding secretary, Hattie Howard. Committee on arrangements for the entertainment of the convention are: E. D. Hamilton, chairman; Miss Daisy Westbrook, secretary, 3946 W. Belle Place: George B. Jones, treasurer; and Miss Myrtle Burgess, 3817 Cooke Avenue, housing arrangements.

The Wanamaker awards amounting to \$1,000 will be made at the convention. A loving cup will be awarded the branch sending the most delegates in the point of miles, i. e. Chicago 285 miles, Los Angeles, 2,170; Chicago has to send & delegates to beat Los Angeles 1. A post office will be established at the headquarters. All mail may be forwarded here.

## HAR IN NEGRO BAND BACK AFTER TRIUMPHS IN EUROPE

Played for Queen of Spain and for Swedish Prince-Wealthy New York Girl Is Going Abroad as Third Cabin Passenger Aboard the Berengaria.

Society Girl in Mard Cabia.

Deserting the costly and luxurious first cabin of the Cunard line steam ship Berengaria, leaving at midnig with Mayor Walker and a host of other well known persons, Miss Hope Iselin Livermore, with her younger brother Philip, has taken passage in the tourist third cabin.

The young society girl spent yesterday between the Livermore town house at 1,105 Park avenue and Bois Joli, Jericho, L. I., the summer home of the family. With her brother she motored about Long Island saying goodby to her Iriends.

What possessed Miss Livermore to adopt such democratic means of travel could not be learned. It was said that she astonished her parents when she broached the subject, but finally got their consent.

Will Join Family Abroad.

Her mother and her sister, Fran-isca, left for Europe a week ago, and

Cabin Passenger Ab oard the Berengaria.

A troupe of Harlem negro musicians who played jazz music for the Quen of Spain in a tour of Europe and South America returned to New York today on the steamship Vauban, of the Lamport & Holt line.

"The world is crazy about jazz, her father, Philip W. Livermore, will from Sweden to Rio," declared their join the family in Paris in a few leader, Sam Wooding. He took his fifteen players from the Club Alabam more than two years ago and ustarted out to play around the world.

In Madrid the Queen came to hear the negroes play five times and they commanded them for a tes dance given for the nobility. Prince Carol of Sweden heard Wooding's troupe in Stockholm.

In Leningrad the musicians worked six days and were paid for seven.

They filled crigagements in Copenhagen, Budapest, Vienna, Barcelona, Frankfort, Danzig, London, Paris, Monte Oarlo and the Riviera. From there they went to Buenos Ayres.

Berlin called their back six times before they left Europe.

Society Girl in Arad Cabin.

Deserting the costly and luxurious there are companied by the Carabobo, Red D Line, for Porto Rican ports and venezuels, and the Fort St. George, American returned to New York Lamport & Holt line.

They filled crigagements in Copenhagen.

General McCoy is accompanied by his aids, Lieutenant Hasbrook, U. S. A. and two civilians, W. Calderen and Davis G. Munroe.

Other Passenger vessels salling today besides the Berengaria and the Tivives, were the Carabobo, Red D Line, for Porto Rican ports and Venezuels, and the Fort St. George,

Other passenger vessels sailing to-day besides the Berengaria and the Tivives, were the Carabobo, Red D Line, for Porto Rican ports and Venezuela, and the Fort St. George, Furness-Bermuda Line, for Bermuda.

Norman Her-Buttler and J. J. McDermott and Pagan

ecilio Carbajosa harles P. Given Enrique Gens and wife tra. Maria J. irs. Carl Erickson ichard Welty and Diana Sobalvar-

#### Dr. Dett Heads New Musical Department

Hampton Institute, Va. new course in music education to be offered in September for the first time and to be under the direction of Dr. Nathaniel Dett, has recently been announced by the administration of Hampton Insti-

The course will begin as a threeyear course will begin as a three-year course, but if demand justi-fies, it is probable that it will grow into a four year course de-ing to a letter. The course as offered includes har training, ap-preciation of music plane, harmony and the history of music.

Admission to the course descreted by Dr. Dett is open to graduates of high schools with natural aptitude for this particular subjects

#### COLORED AMERICAN SOPRANO IN GRAND OPERA IN MALY

Florence Cole Talbert, American was in "Aida" where she sang the ported by accomplished and renowned artists.

The Italian press has been very generous to Mme. Talbert. Ovation after over the like of which has seldom been seen, has been accorded her. The Melodramatic Review Milan, the music dentre of Italy,

April 27, 1927, has this to say: "It is with sincere pleasure that we applaud the success of this dramatic soprano, originally of Los Angeles, Cal. She made her debut at Cosenza in March in "Aida," at the side of such renowned artists as the tenor, Marletta, Mme. Minotti, and the baritone, Morturano. The success was very brilliant and was received with undoubted favor on the part of a severe public which admired in Mme. Talbert a voice spontaneous and of wide range, raising itself spontaneously and easily even higher than "C", which resulted in the favorable report by the governmen Commissioners. She has specialized in two operas-"Aida" and "Africana," in neither of which she has need to make up, being truly of the Negro race and possessing all of its physical requisites. "Now our public can listen to and hear a descendant of Africans who possesses a neat and precise 'Italian' voice."

The recent iward of John Simon Suggenheim Memorial Foundation fellowship to Nicholas G. J. Ballanof Free Town, Sterra Leon (Africa) for the Er G. of music in Europe is of great interpretation of Afro-Americans. Mr. was a native of Sierra Leone, al- this fine research work though he was not a relative of Burleigh, White, aspired to compose, and although aspired to compose, and atthough his knowledge of composition and Judges in The Wanamake the theoretical subjects leading up to composition was entirely self acquired, he wrote several anthems and sent them off to Engand to a

abled to return to Africa for research work,
Mr. Ballanas has already done

some excellent work in the scientific study of African scales and Thythms and the award will enable him to do much more along this line. Being a talented and thorough ly trained musician with an unparalled opportunity for this work Balanta Dellanta Taylor as he in Africa we may expect much in activities as a lad in sieled the disposal of musicians at large, and although Mr. Ballanta is not an activities as source of inspiration to his American cousin. He first became interested in Music when placed philanthropy has come his a British Regimental Band was way. It is well to know that bestationed at his home and through fore this award was granted that the kindness and interest of a Clari through the efforts of Mr. Peabody. netist of this band he was taught Dr. Robert Moton, Principal of this instrument and the rudiments Tuskegee and a number of Negro of music. Probably through the Musicians in America a movement knowledge of the achievements of was started to give financial assis-S. Coleridge-Taylor whose father tance to Mr. Ballanta to continue

## Negro Composer Awards

tor of the Boston Conservatory of by Mr. Wanamaker carry in the Music, but later went to New York present year, being conducted by where he attracted the attention of and the prizes offered through the Walter Demrosch who brought him to the attention of his brother an organization composed of the Frank Demrosch, head of the Incolored employees of the John Philadelphia. Frank Demrosch, head of the Institute of MMusical Art where he was given a schoadship and after several years study graduated. During his sojourn in New York, he was brought to the attention of Mr. George Foster I abody who gave him financial aid and made it possible for him to visit Saint Helena Islands of Charleston, South Carolina and compile and publish a splendid book of rare Negro in colored employees of the John was artist give an exhibition of his powers on the dock before he is permitted to land. That would lend a pleasing write five musical colored employees of Philadelphia. Five musical colored employees of Philadelphia on the dock before he is permitted to land. That would lend a pleasing write five prizes in each classification hess of examining an immigrant, and write of the improvement of interest among the colored musicians of the Unita splendle book of rare Negro he colored musicians of the Unit Spirituals Later through the asheld its annual convention in this ity last summer, cooperated heart

The judges will begin their workyery shortly, and the names of the

winners will be announced at the annual convention of the Nationa Association of Negro Musicians, which will be held in St. Lauis in August. It is also possible that may be there during the

#### Are Jazzasts Artists!

From the New York World.

The American Federation of Musicians, we fear is trying to convince the Department of Labor that jazz the Department of Labor that musicians are not artists. It p that if they are artists they those of them who were born on foreign shoes may enter this country regar-less of the immigration law; but they are the united than the they are post artists wait for the turn on the quota. And foreign jazz players furnish stiff com-petition to the native talent, it is most natural that the native talent through the federation, should seek to keep them out.

We trust Mr. Davis will ponder this publisher who was much taken with the talent displayed and offered encouragement in the way of books and music which he sent young Ballanta. After attempting a secred cantata written with full orchestra accompaniment and a Orchestral Rhapsody written on African rhythms he managed to chestral Rhapsody written on African rhythms he managed to get to England for serious study. Here Ballanta friends but not the financial support to go on with his study so decided to try America. He first came to Boston at the suggestion of Mrs. Casley Hayford and her niece, Miss Kathleen Easman (Samanga) who were in America in the interest of an African School While in Boston the African Rhapody was performed at Symphony Hall in an African Page and under the musical direction of the writer. Mr. Ballanta stayed that winter in Boston and studied Orchestration under Jaccie, Director of the Boston Conservatory of Mrs. Wanamaker carly in the Music and the States being represented. The consection was announced to of the Boston Conservatory of Mrs. Wanamaker carly in the few present year, being conducted by Mr. Wanamaker carly in the Everybody in the street Got a tickle in the Everybody in the street Got a tickle in the Everybody in the street Got a tickle in the Everybody in the street Got a tickle in the Everybody in the street Got a tickle in the Everybody in the street Got a tickle in the Got at tickle in the Got at tickle in the feet contestions were submitted in the here are other times when he doesn't. And while you are meditating on why they let him roam at large you will usually frame five in number and are Henry T. That you are in a most friendly frame for music and smally find, if you search your soul, that you are in a most friendly frame five in number and are Henry T. That you are in a most friendly frame for the music and single from the five in number and are Henry T. That you are in a most friendly frame five in number and are Henry T. That you are in a most friendly frame for music and they let him roam at large you will usually find, if you search you so the five in number of music and they let him roam at large you will usually find, if you are in a most friendly frame for music and they let him roam at large you will usually find, if you are in a most friendly frame for music and summer for five

## Win National Recognition



Poems of Thomas Jefferson Flanagan, negro poet of Atlanta, are winning much recognition in literal verific and several authorisies on poetry have characterize them as work of exceptions mit. Flanagan lives at 522 Larkin street. Atlanta, and is employed in the thirties sortes railway mail service. In the picture he is seen at his work distributing mail in the railway mail postoffice here.

BY PAUL STEVENSON.

Street to the measure with sortes and several poetro.

True poetry, once composed, becomes the possession of all, rich and poor alike, and as music knows no national boundary lines, so is poetry not limited to any one race or one creed. Thus the singer raises his voice for all classes and all peoples, and his reward usually is the praise are made lighter by his song. Singers themselves are not confined to one strata of society nor are they limited to one walk of life. They may be Mongolians, may be Nordic; they may vorship as Mohammedans, as Baptists or as Parsees; they may labor

His name is Thomas Jefferson Flan-agan; he lives at 522 Larkin street.

a scant half mile from the heart of Atlanta, and he makes his living working for the United States railway mail service. But his heart and his life are in his songs, and because of their native sweetness, because of the smoothness of their rhythm and the happy selection of words, they are beginning to attract nation-wide attention. scant half mile from the heart of

Volume of Poems.

Poet Flanagan recently published a volume of poems, entitled "The Road to Mount McKeithan," named after the chief poem in the book, This volume contains an introduction written by Dr. Lucian Lamar Knight, former state historian of Georgia and himself a poet of no mean ability. Dr. Knight is enthusiastic in his praise of the work of Poet Flanagan. "His little volume is a direct ema-nation from the soil," Dr. Knight writes. "He weaves the landscape writes. "He weaves the landscape into his pages—catches into his rhymes the peculiar notes of our native song birds and gives to his verse, in its almost semi-tropical affluence of color, the familiar robings of Georgia's field. At the same time he

knows the mind of his race, its ideals knows the mind of his race, its ideals and its memories. There is not a note in all, his songs calculated to produce estrangement. He sings of brotherhood and every page of his little volume is bathed in the sunshine of optimism. Technicians may detect here and there faulty measurements and cradities in style but students of-life's deeper tones and messages will discover many a pregnant thought while cover many a pregnant thought while lovers of the beautiful will find to delight them a well-turned phrase."

the following, which is the opening part of the poem "The Road to Mount McKeithan," which is but one of a hundred or more beautiful poems composed by Flanagan:

Beautiful 'neath wooded arch and sky-

line rosied hue,
By ragged hillside etching;
Thence, over stream by blushing fern
and violet capped with dew
Toward Mount McKeithan stretch-

That mother of Muse, whose ridges set to iambic pathos sweet.

The wild and wand'ring fountain;

Whose martial strains in weirdest song lured my searching feet.

Beside that supny mountain.

When youth and I were treading here, this path, enchanted hilly,
In search of fires of love—
As fell the crimson on the rose and
snowdrift on the lily
My song leaped from above!

Through every feeble note I raise this

ribboned roadway weaves
Its fadeless thread of gold!
Its memories from rosled spring, to
Autumn's faded leaves
Anchor fast my soul.

I'm far from thee and 1 long for home,
Down in sweet old Georgia.
O the sun throws a smile from the pale believes and through the spale believes.

Flanagan is a Georgia born negro.
He was born and reared in Stewart Where the dogwood glares with her glad Creamy eyes—
Down in sweet old Georgia.

Monroe Flanagan, recently purchased the old farm on which both he and his son were reared and on which Monroe Flanagan's father worked as a slave prior to the war between the states. The poet was born on the banks of the Chattahoochee, a river which forms the inspiration for many of his songs. His home was in the shadow of Mount McKeithan, the subject of one of his prettiest poems. Flanagan worked his way through school and later through Atlanta university, from which institution he obtained the degree of bachelor of arts. He went through the university which holding a responsible position in the mail service. mail service.

Unfettered by Toil

"But toil has not kept him fet-tered," wrote Dr. Knight, and in his spare time Flanagan sits in his study in his Atlanta home and sings and dreams and dreams and sings and his songs seem to grow sweeter and sweeter. His work was praised on many occasions by the late Frank J. Stanton, page lazzate of Georgia and

Flanagan was a frequent visitor to the famous Georgia poet in his office in The Constitution editorial rooms. Flanagan's most prized possession is an autographed photograph of Mr. Stanton which hangs in the parlor of

Flanagan's ambition is to sing of his people and of his native southland, which he loves with idealistic adora-

"The south is my natural home," he said. "All my life has been spent among her sunkissed altars. Nowhere Those who want to know upon what inspirations for literary work. It is the following which is a my ambition to let the world see the south through the eyes of a negro. I do not know of a single negro in the south who is contributing to our literature. I have striven to throw upon the scroll a song to the world, a song of happiness, of hope and undying faith in the possibilities of the negro in the south. If from this little effort the world ever singles out an instance in which a southern negro, living in the south, in spite of many handicaps, limitations and modifications, has lift-ed to the world a glorious paean at-funed to the lyre of southern soil and the lilt of our native thrush, my ambition will have been realized."

Down in Georgia.

Just a few excerpts from some of the poems appearing in the volume will attest the beauty and natural-simplicity of the negro poet's songs: Here is the first verse of "Down In Sweet Old Georgia," one of his earlier

All about 'tis spring and my old feet

Down in sweet old Georgia: I'm far from thee and I long for home,

And thrushes bound with sweet

"Sweet Liftle Maudie-Ree" is almost pure rythm, the first verse beng as follows: Where the honeysuckles, saffroned

cling Comes little Maudie-ree; Comes little Maudie-ree;
Leaning on the arms of spring,
Sweet little Maudie-ree.
The wide and sunny skies of morn
Throgh the blades of silken corn,
Throw a glorious halo on
Sweet little Maudie-ree.
Flanagan's choice of beautiful and
harmonious words and phrases is peculiarly discriminating as can be not-

culiarly discriminating as can be not-ed in "Goodbye Sweet Old Summer," a verse of which follows:

The withering grass by the roadway

sighs:
"Goodbye, sweet old summer."
And the willows that tremble to the bluey skies
Are weeping, "Goodbye, summer."
The hawthorn, fringed with the spar-

kling dew And the morning glory in her gown o'

blue Lean no more o'er the gate to woo The summer, the sweet old summer.

"A Rural Sunset." Another instance is "A Rural Sunset" which follows:

Along the ecliptic, beauty tracked the

To her artistic soul St. Raphael spoke, Untiringly until the day was done She wielded on his trail with master stroke

'Till last above the west, never ask-

ing fee, .
She tossed her finished canvas to the sea!

Numerous other poems on a wide variety of subjects are found in Flanagan's volume among them being "Where Them Little Raseals Stay," "When Joe Stroud Prayed for the Monahs," "Ol' Aunt Nancy," "When We Ploughed," "October, Comes One With a Blade," "Meeting Streams" which refers to the confluence of the Etowah and Oostanaula rivers at Rome forming the Coosa river; "Sunrise at Pitts," "At Love's Gate," and Time's Mirror."

Flanagan writes much light verse a sample being "When We Caught a Chicken for the Preacher," the first verse of which follows:

There was music in the sputter of that ol' time fryin' pan, When we caught a chicken for the

preacher; We were good old Methodists an' always took a han' In catchin' of a chicken for

In catchin of a chicken for the preacher;

All aroun' the orchards where the plums an' cherries grew,

Through the tangled grape-vine and the millet wet with dew;

Over fence 'an 'neath the barn surged

our little crew,— Bent on gettin' a chicken for

preacher.

## The Black Man's "If"

you can be a black man and a Christian; f you can overcome and still keep sweet;
f you can know through every opposition
and are adverse trial you may meet hat you, are made of "styff that men are made hat you can effect a victory complete. f you can still be happy when you're "jim crowed;
f you have earned a laurel and then lost; f you can know that you must work the harder for fear your mental powers to exhaust; I you can near the goal and find that someone las snatched it from you with an unfair deal: If you can pause and sing a song ind all the while compel yourself to feel That you are making good and going toward the top; If you can say within yourself There is no place to stop: If you have labored many year and find all swept away: f you do not resort to tears But more zeal command each day: If you can rise from out the wreck With a greater mind to do, There's no mountain that can hinder, Friends and foes will bow to you. Yes, you can be a black man and a Christian. And the world will know your every word rings true.

## THE POET'S CORNER

Poems submitted for publication in 100, be returned unless as impanied with a self-addressed and stamped envelope.

## Frederick Douglass

So prominent grows their potential force,
They walk and rank with rulers in their course;
That such our Douglass was is widely known,
When o'er our souls a scathing drought had blown.
He took our part, for better or for worse.
Through hope's long famine, and unlocked the source.
And brought refreshing water from a stone.

The Hebrews look with greatest pride to Moses,
And Greece and Rome each names a favorite son;
And every group some premier soul discloses—
One points to Toussaint, one to Withington.
We to the highty galaxy bequeath
Our mighty, Douglass, radiant as the rest.

—Thomas Millard Henry.

#### THE ZULUGIRL

When in the sun the hot red acres smoulder.

Down where the sweating gang its

girl throws down her hoe and from her shoulder

Unslings her child tormented it the flies: he takes him to a ring of shadow

pooled a 24 - 27 with the death of ticks.

With her sharp nails in slow caresses, rule Prowl through his hair with soft electric clicks.

His sleepy mouth, plugged by the heavy nipple,

Tugs like a puppy, grunting as he feeds;

Through his frail nerves her own deep languors ripple

Like a broad river sighing through its reeds.

Yet in that drowsy stream his fiesh

An old unquenched unsmothered heat—

The curbed ferocity of beaten tribes
The sullen dignity of their defeat.

Her body looms above him like a hill Within whose shade a village lies at rest,

Or the first cloud, so terrible and still.

That bears the coming harvest in

its breast.

#### Herald & Tribune FEB 10 1927

Bedridden Negro, Dealer in Coal, Develops Talent as Verse Writer CINCINNATI, Feb. 9 (P).—or fifteen of his forty-five years of life Raymond G. Dandridge, a Cincinnati Negro, has been bedridden with paralysis, but he conducts a coal business from a telephone at his bedside and has found a talent for poetry which has brought attention.

Two volumes of his poems have been published and many of his verses appear in anthologies of Negro verse. The friends who come often to his bedside include as many white folks as Negroes.

## Columbia University Student Sells Her Poem to "Vanity Fair"



Student of English at Columbia University under Professors John Erskine, Hoxie Fairchild and Helen Hull, who has sold a poem entitled "Bottled" to "Vanity Fair" for its March issue. Miss Johnson lives at 175 W. 137th street and is the Laughter of Mrs. Ella Johnson of 70 Brookline avenue, Brookline, Mass.

R. CULLEN rises to cosmic themes in *Harper's* (February). His verse is increasingly interesting:

## TO LOVERS OF EARTH: FAIR WAHNING

Give over to high things the fervent thought You waste on Earth; let down the bar Against a wayward peace too dearly bought Upon this pale and passion-frozen star. Sweethearts and friends, are they not loyal? Far More fickle, false, perverse, far more unkind Is Earth to those who give her heart and mind.

And you whose lusty youth her snares intrigue. Who glory in her seas, swear by her clouds, With Age, man's foe, Earth is ever in league; Time resurrects her even while he crowds Your bloom to dust, and lengthens out you shrouds

A day's length or a year's. She will be young When your last cracked and quivering note is sung

Her beauty will remain, sufficient still
Though you are gone, and with you that rare los
That vanishes with your bewildered will.
And there shall flame no red, indignant cross
For you, no sharp white scar of wrath emboss
The sky, no blood drip from a wounded moon,
And not a single star chime out of tune,

Inspired by "Up from Slavery."

#### By Pauline Chresfield

'Neath twilight shadows gray and cold,

A form, bent low by toil and care While working at her daily task, Lifts up her soul to God in prayer.

"Marter of all on earth who dwell, In mercy hear our pleading call;" Since we must cry, but father in Heaven."

Thou must be Father of us all.

"From our own land so far away
By strangers we were rudely torn,
Fettered in chains and sold for gold,
No one to heed our cries and groans.

"From day to day we blindly grope,
We know not what the end shall be;

Only in Thee we trust and hope,

Look down on us and set us free.

And as the mother weeps and prays, Lo, in the doorway stands her child. She checks her piteous sighs and tears That she may greet him with a smile.

"Well, honey, has yo' mistis come,
And school done let out fo de day?
Did it seem long to wait outside?
I guess you're glad now, you can
play."

"Yes, mammy, school's out fo' de day, And all de white 'uns done come, too,

I went along to tote de books, 'Twas all I had a chance to do.

"But, mammy, I wasn't lonesome, no;
For onct when dey was out to play
I took a peep in thoo de do
And, O, dear mammy, let me say—
I think dat school's de finest place
For chilluns dat I ever see;
But mammy! mammy! Dey's all
white.

I wonder if 'twill ever be
A schoolhouse warm and snug and
tight

For little black boys jes' lak me."

"Well, honey, mammy she don' know Jes' what de Lord may do for us; All we can do is watch and pray And look to Him and hope and trust."

And now have fallen the shades Of night. The little lad in sleep We see, yet mammy still does kneel And pray, "O, Jesus, won't you set us free?"

But, hark! o'er all the land is heard The co-operation of newspaper Clash of swords and men of war And Lincoln dips his pen and writes, "The curse of slavery is o'er."

And, lo, the lad to manhood grown Does onward press his way, And sees that Providence has made A place for boys and girls Though black like he.

At Hampton's doors he knocks and hears .-

"We're crowded out-we have no room."

Yet nothing daunted, lo, he tries, And makes a place there with his broom.

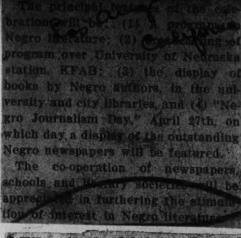
He toils for us until we see That grandest monument of his In the great Halls of Tuskegee.

Booker, thou hast not lived in vain, Ten thousand youths proclaim this

Though hushed in death thou still doth live

In the good work that they now do.

and now on this glad day of days We unto God our praise would bring; With heart and voice of one accord, We lift up every voice and sing!



ET us be thankful that James Weldon Johnson is writing more poetry. April Mercury has a poem of his "Go Down Death." It is a splendidly sustained effort—two pages long, but at that all too show. The notes is in the manner of his "Creation." The same sonorous periods, stately marshaling of solemnly beautiful phrases, vivid picturization, breath-taking splendor of thought. But there is/a reignant leauty, a tender sympathy that is absent from "Creation." The tears are there when you finish, and yet you feel like saying "Amen" joyously at the lovely peace which has come to Aunt Capoline. Just a poor, tired, over-worked frad old colored worked to fold her hands at last and rest in peace, to go joyotsly to that beaven which has been pictured for her. That is all. Has Mr. Johnson has invested that simple theme with a grandeur and dignity and awe Now, well equipped for life himself, that the death of kings could not equal.

#### Poetry Contributor to Race Press Wins Prize



poet, who has contributed

oston Editors May Publish Works Of Hampton Institute Graduate

By Cleveland G. Allen
NEW YORK. — T. Millard Henry,
young poet and writer, has contributed on article op Faul Lawrence
Duntar, as a poet, to the rock fore
maggine, of Boston, one of the most
noted publication in the country.
The article throws many interesting side lights on the life and cared of Dunhar, and gives the famous cast, a high place in American
literature. The tricks is smeller the
strongest that has ever been written in praise of Dunbay, and will
doubtless bring on an interesting
controversy. The editors of the
Poet Lore magazine were so impressed with Henry that they have invited him to send a collection of his
poems for examination with a view
of having them published.

He is a poet of fine ability and
his poems have attracted wide attention, and brought forth much
praise from well known literary critics. Henry was educated at Hampton Institute. He has made a thorough study of the works of Dunhar
and as high admiration of his as
a writer of verse. By Cleveland G. Allen

angstone in his Poems Are Given Insical Settings

DRK. - Musical setti

JUL 1 3 1927 Georgia Negro Poet's Second Book of Verse Is Placed Upon Sale

The second volume of verse of Georgia's negro poet, Thomas Jet-ferson Flanagan, has just come off the press, and is now on sale at At-lanta bookstores. The title of the new collection is "The Road to Mount McKeithan."

Flanagan is a native Georgian, having been reared near Lumpkin, Ga., and for the past eight years he has been a railway mail clerk, with his home in Atlanta, Filled with the characteristic love of song of the negro race, he not only educated himself at Atlanta university, winning a B. A. degree, but he has found time during the course of his regular work to express his thoughts and feelings in poetry, one previous collection of which has been printed.

In the introduction by Dr. Lucien

Lamar Knight, the former state histofian says: "Our poet is a Georgia product. He was born at Lumpkin, near the banks of the Chattahoochee Self educated, he has defrayed his expenses through college, while holding a federal position as mail clerk.

"His little volume is a direct emanation of the soil. He weaves the landscape into his pages catches into his thymes the peculiar notes of our native song-birds, and gives to his verse in its almost semi-tropical affluence of color, the familiar rob-

ings of our Georgia fields.

"At the same time he knows the mind of his race, its ideals and memories. There is not a note in all his songs calculated to produce es-trangement. He sings of brother-

Typical of the lilt of the negro-poet's sings is "April."
"The Hills their purple frescoes lift in splendor;
Winter days are flown;—
The violets with their dewy petals tender Along the vales are strown.

"The hawthorn bough, with blossoms all The sweetest incense brings:

the spring her censer swings. "O balmy days that spread a wreath Along the Pledment billy, Your album her little fender face discloses-Unfolding in the lite!

#### Celebrate Anniversar Of Pushkin's Birth

MOSCOW, June 7 (By Mail) .- The brated in Moscow and Leningrad by meetings at Mark there participated representatives of the Academy of and science.

In Moscow, the memorial tablet was fixed on the house where Pushkin was born. At the official meeting in Mos-cow there assisted the poet's descend-

In Leningrad, a large number of cople visited the flat where Pushkir ived, and a new exhibition has been pened referring to the poet's stay in village of Mikhwile

The Changing Tide

After years of blindly groping Through the midst of light we see, Tiring of this useless hoping. We dare to tread this moral sea.

On the verge of a racial abys, Goaded on by coated words; Hot sparks by any failing, hiss As our plough shares turn to swords.

Submitting no more as our forefathers Determined, as the great storm gathers,

GOULDBOURNE MAYNARD.

Poetry- 1927

#### COUNTEE CULLEN IN LITERARY DIGEST

NEW YORK, Nov. 2— The Li-erary Digest for October 22 on its page of current poetry which it carries etch week of the most representative normalished with the most representative normalished which it carries etch week of the most representative normalished who calls used Countries and Gossip" from his Copper Sun had delightful six stanzas which differentiate between Lady Scanlar who calls on the rich and giddy Gossip who knocks on the local of the color is characterized as a diverting poem". Cullen is being widely advertised as the most vivid of all the modern poets.

SCANDAL AND GOSSIP BY COUNTEE CULLEN. Lin "Copper Sun": Harper's—Scandal is a state y lady,
Whispers when she talks; Waves of innuendo. Ripple where she walks.

Speaking with a lifted shoulder. Flicker of a lash. Scorning words as dangerous, She is never rash

Gossip is a giddy girl

Running here and there, Showing all the neighborhood What she has to wear.

Gossip babbles like a brook.
Rages like a flood. Chews her placid hearsays As a cow her cud.

Scandal hobnobs with the rich Over purple wine: Gossip has the vagalonds In to chat and dine.

Scandal never visits us; We are far too poor; Gossip never missed a day Knocking at our door.

#### The Negro in the World's Literature THOMAS L. G. OXLEY Fabio Fiallo Poet-Novellat (1868 ---)

THE foremost living poet and novelist of the Dominican Republic is Fabio Fiallo. He is a writer who has kept close to true literature and who has developed the literary language of his country by giving it more grace, beauty

Fiallo was born in 1868 in Santo Domingo City, Republic of Dominica, West Indies. He received his education in the schools there. He was for a time military governor of the capital (Vega), civil and military governor of Santo Domingo City, and general in the army. He was minister to Cube, consul general in New York and Hamburge For Some time Senor Fiallo has been managing enter of the following newspapers: La Bandera Libre, La Campana and Las Noticias.

Tablo Fiallo stands out today as uniquely used by the poet in both

merit and strength. His sonnets,

purpose and energy of style. He paints with his poems the human

poems. He has not sung only a

sometimes loftily, sometimes touchingly, and always fluently and gracefully. He excels in short and neat things; yet he has

poured out his fancy and his feel-

uniquely used by the poet in both the most educated "post of his his prose and lyrical writings. As a poet, he is a reasoner and a people." His poems are always reasoner who is not to be reasoned fresh, sublime and clear cut and against. Fiallo knows when to be well chiseled. What he writes is tender with love-I should say, always well done. His versification tender as love. Here is a short poem which is is very bold and vigorous, and his worthy of the noblest bard that rhythm is often melodious beever wrote. It is called "Lily and youd any other writer of equal

especially when he forgets himself, They spoke of the grace of the flowers, are among the lottlest in the Span-And each had a choice of his ish language. They are all dis-tinguished by an earnestness of own-

Some of them praised the roses, And some would the lilies enthrone.

heart-unfolding by a word or an epithet its inmost feelings or most secret thoughts. His is a poetical And I thought of your cheek, be-Which the color of youth dismind laboring in poetry. He is a

closes,
I thought of that evening kisses—
And then I was all for the roses!

He has written many beautiful But remembering your pale foretender ditty or two, then shut his head, Than ermine more pure and lips to listen to the applause they bring, but has written much-

more fair; Where like butterflies nests your

sweet visions: I found the lilies beyond compare!

ings through the evolutions of a continuous narrative and intricate I could go on quoting him for-ever, but the space at disposal will story. The flow of his language is remarkable; his fancy is ever only admit of a few short notes regarding his prose compositions. ready, and never extravagant. When Fiallo had fixed his charac-His poetry is like one of the rivter as a poet, and the public looked only for poetical productions from ers of his country-a lovely lahim, he suddenly came forth as a The traditions of his Spanish prose writer, and with still added proofs of intellectual origin. parents have been moderately and

His prose stories have the leading characteristics of his poetry. Their theme is love, and they demon-strate that love is fraught with destruction and desolation. But there are other qualities manifested in the tales. The prose page is for him a wider tablet on which he can, with more freedom and ampler display, record his various imaginations. His volumes abound with proofs of a shrewd ob-servation of society, with masterly sketches of character and the most beautiful snatches of scenery. But surprise and delight more than all are the sound and true estimates of humanity and the honest boldness with which his opinions are expressed. The clear perception of the fearful social condition of his country, and the fervent advocacy of the poor, scattered through his writings, but especially the last, do honor to his heart. His writings require to be country.

Fragiles" (prose); "Cantaba el Ruisenor" (verse); "Las Canci-ones del Odio" (verse); "Elios y Nosotros" (essays); "Cuentos Galantes" (verse): "Nuevos Poemas" (verse); "Vida Politica" (political writing); and "Canciones de la Tarde."

lay be Mongolians, may be Nordic they may worship as Mohammedans as Baptists or as Parsees; they ma labor in the counting rooms, work i the fields or sing in the garrets, but their songs alone form the measure with which they are judged. Heart And Life in Song.

Right here in Atlanta, Georgia, U S. A., is a hard-working man who in s. A., is a hard-working man who in recent years has composed some of the sweetest songs of comtemporary babbles along as smoothly as a spring branch through a mendow; some of it gurgles and puris like a tumbling hillside stream, and some as sweet and as redolent as a clover field in having time. field in haying time.

His name is Thomas Jefferson Flanagan; he lives at 522 Larkin street, a scant half mile from the heart of Atlanta, and he makes his living working for the United States railway mail service. But his heart yet more truly appreciated in this and his life are in his songs, and be cause of their native sweetness, be He is the author of: "Primavera cause of the smoothness of their rhy Sentimenta" (verse); "Cuentos thm and the happy selection of words

Outstanding Literary Men Laud Works of Atlantan Characterize Them As of Unusual Merit

BY PAUL STEVENSON

ATLANTA, Ga., Nov. 9.-True poetry, once composed, becomes the possession of all, rich and poor alike, and as music knows no nation. alike, and as music knows no national boundary lines, so is poetry not limited to any one race or one creed. Thus the simply falses his voice for all classes and il peoples, and his reward usually is the false and appreciation of those whose hearts are made lighter by his conf. Singlers themselves are not confined to one struct of society med are they limited to one walk of life. They they are beginning to attract nationwide attention.

Volume of Poems

Poet Flanagan recently published a volume of poems, entitled "The Road to home tekeithan," named after the chief plan in the book. This volume contains an introduction written by Dr. Lucian Lamer Knight, former state historial of Georgia and himself a poet of no mean ability. Dr. Knight is enthusiastic in his praise of the work of Poet Flanagan.

His little volume is a direct emanation from the soil," Dr. Knight writes. "He weaves the landscape into his pages—catches into his rhymes the peculiar notes of our native song birds and gives to his verse, in its almost semi-tropical affluence of color, the familiar robings of Georgia's field. At the same time he knows the mind of his race, its ideals and its memories. There is not a note in all his songs calculated to produce estrangement. He sings of brotherhood and every page of his little volume is bathed in the sunshine of optimism. Technicians may detect here and there faulty measurements and crudities in style but students of life's deeper tones and messages will discover many a pregnant thought while lovers of the beautiful will find to delight them a well-turned phrase."

Mount McKeithan" .

Those who want to know upon what Dr. Knight based such praise can read the following, which is the opening part of the poem "The Road to Mount McKeithan," which is but one of a hundred or more poems composed by Flanagan:

Beautiful 'neath wooded arch and sky-line rosled hue,

By ragged hillside etching;

Thence, over stream by blushing fern and violet capped with dew

Toward Mount McKeithan stretching-

That mother of Muse, whose ridges set to iambic pathos sweet
The wild and wand'ring fountain;
Whose martial strains in weirdest song lured my searching feet
Beside that sunny mountain.

When youth and I were treading here, this path, enchanted hilly, In search of fires of love—
As fell the crimson on the roce and snowdrift on the lily
My song leaped from above!

Through every feeble note I raise this ribboned roadway weaves its fadeless thread of gold! Its memories from rosied spring, to

Autumn's faded leaves Anchor fast my soul.

A Native of Georgia Flanagan is a Georgian. He was born and reared in Stewart County, near Lumpkin, and his father, Monroe Fanagan, recently purchased the old farm on which both he and his son were reared and on which Monroe Flanagan's father worked as a slave prior to the war between the states. The poet was born on the banks of the Chattahooche, a river which forms the inspiration for many of his songs. His home was in the shadow of Mount McKeithan, the subject of one of his prettiest poems. Flanagan worked his way through school and later through Atlanta University, from which institution he obtained the degree of bachelor of arts. He went through the university while holding a responsible position in the mail service.

#### Unfettered by Toil

"But toil has not kept him fettered," wrote Dr. Knight, and in his spare time Flanagan sits in his study in his Atlanta home and sings and dreams and dreams and sings and his songs seem to grow sweeter and sweeter. His work was praised on many occasions by the late Frank L. Stanton, poet laureate of Georgia, and Flanagan was a frequent visitor to the famous Georgia poet in his of-

fice in The Conditution editorial rooms. Flanagan's most prized possession is an autographed phot graph of Mr. Stanton which hougs in the parlor of his home.

Flanagan's ambition is to sing of his people and of his native south-land, which he loves with idealistic adoration.

"The south is my natural home," he said. "All my life has been spent among her sunkissed altars. Nowhere does nature offer so many glorious inspirations for literary work. It is my ambition to let the world see the south through the eyes of a Negro. I do not know of a single Negro in the south who is contributing to our literature. I have striven to throw upon the scroll a song to the world, a song of happiness, of hore and undying faith in the possibilities of the Negro in the south. If from this little effort the world ever singles out an instance in which a southern Negro, living in the south, in spite of many handicaps, limitations and modifications, has lifted to the world a glorious paean attuned to the lyre of southern soil and the lilt of our native thrush, my ambition will have been realized."

Down in Georgia

Just a few excerpts from some of the poems appearing in the volume will attest the beauty and natural simplicity of the Negro poet's songs: Here is the first verse of "Down In Sweet Old Georgia," one of his earlier works:

All about 'tis spring and my old feet roam

Down in sweet old Georgia;
I'm far from thee and I long for

I'm far from thee and I long for home.

Down in sweet old Georgia.

O the sun throws a smile from the
pale blue skies

And thrushes bound with sweet.

Where the dogwood glares with her glad dreamy eyes—

Down in sweet old Georgia.

"Sweet Little Maudie-Ree" is almost pure rhythm, the first verse being a follows:

Where he honeysuckles, saffroned

Comes little Maudie-ree;
Leaning on the arms of spring,
Sweet little Maudie-ree.
The wide and sunny skies of morn
Through the blades of sliken corn,
Throw a glorious halo on
Sweet little Maudie-ree.

Flanagan's choice of beautiful and harmonious words and phrases is peculiarly discriminating as can be noted in "Goodbye Sweet Old Summer," a verse of which follows:

The withering grass by the roadway sighs:

"Goodbye, sweet old summer."
And the willows that tremble to the bluey skies

Are weeping, "Goodbye, summer."
The hawthorn, fringed with the sparkling dew

And the morning glory in her gown o' blue.

Lean no more o'er the gate to woo The summer, the sweet old summer. "A Rural Sunset"

Another instance is "A Rural Sunset" which follows:

Along the ecliptic, beauty tracked the sun,-

To her artistic soul St. Raphael spoke,
Untiringly until the day was done

She wielded on his trail with master stroke

'Till last above the west, never asking fee, She tossed her finished canvas to the

Numerous other poems on a wide variety of subjects are found in Flanagan's volume among them being "Where Them Little Rascals Stay," "When Joe Stroud Prayed for the Monahs," "Ol' Aunt Nancy," "When We Ploughed," "October, Comes One With a Blade," "Meeting Streams" which refers to the confluence of the Etowah and Oostanaula rivers at Rome forming the Coosa river; "Sunrise at Pitts," "At Love's Gate," and "Time's Mirror."

Flanagan writes much light verse a sample being "When We Caught a Chicken for the Preacher," the first verse of which follows:
There was music in the sputter of

that ol' time fryin' pan,
When we caught a chicken for the
preacher;
We were good old Methodists an' always took a han'
In catchin' of a chicken for the
preacher;—
All aroun' the orchards where the
plums an' cherries grew,
Through the targled grape-vine and
the millet wet with dew;

Over fence an' 'neath the barn

Bent on gettin' a chicken for the

surged our little crew,-

preacher.

## A Negro Salutes the Flag

BY GEORGE LEONARD ALLEN

Unfurled against the sapphire-tinted skies, Borne high above the cheering of the throng, My country's flag! With reverent, eager eyes And beating heart, I see thee pass along!

> Red as the blood shed by a thousand slaves, And spilled in freedom's cause when Attucks fell; White as the daisies blooming o'er the graves Of blacks who bore thee through the jaws of hell! Blue as the sea beyond whose storm-swept tide Unnumbered dusky heroes martyred lie, I hail thee, emblem of a nation's pride, And in my heart I hold thee ever high!

Thou art my flag, for in thy every strand Are woven black men's deeds, wrought in thy name! Full-many a faithful, toil-scarred, swarthy hand Has writ thy glory on the scroll of fame! So as I see thy gleaming colors flash, Forgotten are a thousand tyrannies— The lyncher's rope, the cruelties of the lash, The lusts, the hates, the wrongs of centuries!

> And gazing up in hope, my spirit cries: "Float on, O glorious banner of the free, From Maine's dark woods to Georgia's smiling skies, From fertile plain to throbbing, wind-tossed sea! From sunlit vale to snow-capped mountain crag, Wave ever on, mine own, my country's flag!"

Down from Parnassus came the Muse, and touched His rich imagination with the wand Of poesy, bidding him ope his golden throat, And sing the loves, the joys, the rustic scenes.
And pastimes of his people, and the songs.
Of God and nature. Thus inspired, he gave.
Unto the world such strains of melody chanced to hear his measures felt the spell Of their strange sweetness. Never poet sang
The passions on emerious of the soul
Of those sport him with more sympathy
And skin that he, this never wear sone
Awoke responsive echoes in the hearts

And how insep'rably Commingled were his life and songs! Out from The fountain of experience he drew Sweet waters, purified and flavored by His touch. And, from the bitterness of life, Distilled a sweet elixir. What a world Of beauty came from that beclouded life! For, like the noble sandal tree that sheds Its richest fragrance when the cruel axe Pierces its trunk, he made the world to know The sweetness of his nature when the axe Of fate gashed him with ghastly wounds and sharp Piercing his very soul. Or, like the rose That sheds its richest fragrance when its bloom Is crushed beneath the weight of bitterness. When crushed beneath the weight of bitterness.

O worthy bard, sweet-singer of thy race, Preceptor, prophet, and philosopher, We honor thee because of what thou art, Not unto us alone, but to all men. Our hopes thou hast enlivened by thy song, And fanned into an added zest the flames Of high ambition glowing in our breasts. Not only this, but thou hast shown unto The world, how in the lowly little thing, Transcendent beauty lurks. And thou hast made A whole world sweeter by thy life

#### Was Heredia a Negro?

To the Editor of The Amsterdam News. Dear Sir:

The article according to the column of the Negro in the World's Literature. by Mr. Thomas L. G.

Oxfey, on Jose Maria y Campuzano Heredia is very interesting and informing. This poet, the son of Spanisher residing in Santo Domingo, was born en December 37, 1803. It the sity of Santiago de Cuba. I would like to know how Oxley performed the remarkable too. I pauting this Heredia black, when the singer of the "Niaghia" is and has been known as a Cuban of white decent.

It may be possible that our contributor does not

know the Spanish language nor the difficulty which the colored people of Cuba would have received as aerly as 1915 or thereabout when Heredia received his B. A. from the University of Habana. Heredia is the famous Cuban poet, his "Niagara" specially difted him to rank among the classicists of his

### THE SOULS OF BLACK AND

quah Laluah in the Atlantic Monthly The souls of black and white wer

By the selfame God of the selfame shade. ( God of the selfame God made both pure, and He left on

God laughed o'er the other, and wrapped it is night. Z

ean hold it. The unit

but so that He might conceal its glo He wrapped it in darkness, that m might not know. Oh, the wonderful souls of both his

and white Were made by one God; of one sod,

and his works are known in the world of letters.
is a remarkable coincidence that his first book
poetical compositions should have been printed New York City during the year 1825.

It would be a great henor to include him among he men of the race, it such were the case, but it oes much harm to mar the writer's series of articles f he is going to indiscriminately claim by his own ruling and without references white men as colored

I recall reading years ago in Martin R. Delaney' Condition, Elevation, Emigration and Destiny of the olored People of the U. S." (Philadelphia, 1852. 115 pp.) his comparative criticism of Nott and Glid-lon's "Types of Manhood," where they indiscrimi-nately pictured everybody of any attainment white nd the Negro writer, Robert Benjamin Lewis, in his ook, "Light and Truth," etc. (Boston, 1844, 400 pp.), here he painted most white people colored or black. ne words of Delaney, who characterized the whole ng as nonsense, are very timely. We want the ht, yes, but we also want the plain truth.

Calcagno published a book on the colored poets Cuba some time during 1898, being right on the pot. He was recognized as a man of letters and I cannot see why he didn't include the Heredia men-

ioned as a person of color.

I would like to ask Oxley to come across with the

(Signed) ARTHUR A. SCHOMBURG.

New York City. July 15, 1927.

#### A Black Man Talks of Reaping

HAVE sown beside all waters in my day. Tolonted deep, within my heart the fear That wind or fowl would take the grain away, I planted safe against this stark lean year.

I scattered seed enough to plant the land In rows from Canada to Mexico, But for my reaping only what the hand Can hold at once is all that I can show.

Yet what I've sown and what the orchard yields My brother's sons are gathering stalk and root. Small wonder then my children glean in fields They have not sown and feed on bitter fruit.

At the solveation of many of our readers the Independent has recently published a limited edition of the poens of Thomas Jefferthe state of the next person of the poens of Thomas Jeffer-the state of the next person of the poens of the state of the next person of the next person of the poens of the prepared of the following of the prepared of the following of the poens of the Phomas Jefferson Flanagan The book of poems of Thomas Jefferson Flanagan, refusive of subscription . tyou are already a subscribed your subscription amy be extended for one year from the time it expires. Get both the independent and the book. Regular subscription of the Independent is \$1.50 per year, so you can't afford to miss the club offer. NAME ADDRESS P. S.—Check the offer you select. Mail your order to The Atlanta Independent, 250 Auburn Avenue, N. E., Atlanta. Ga.

Local Negro Poet Flanagan's poems highly. The entire issue was sold out. Publishes Second through Atlanta university where he received a degree. He has for the last

All about 'tis spring and my old Down in sweet old fee sin: I'm fan from there in long for

Dow it sweet old Georgia.
Oh, the sun throws a smile 20th
the pale blue skies
And the thrush's a dound with
sweet lull bies
Where the dogwood glares with

Down in sweet of Georgia.

Such state swing of the Southland Arecently written by Thomas Jefferson Flanagan, plored, a native of Georgia. The book has an introduction by Dr. Lucian Lamar Knight, state historian, who praises the work highly as being a typical version of the negro race's nat-ural love of beauty in nature and

Dr. Knight states, "He has felt the golden spur of ambition; and slowly. ARNA BONTEMPS of influential friends he has pressed forward with a bold determination. His songs leaped spontaneously to his lips. In this respect they were like the streams which gushed from his native hills. His little volume will repay a thoughtful reading."

The title of the volume is "The Road to Mt. McKeihan and Other Poems," and it is the second book of poems that Flanagan has published. The first was called "Pine Knot Torches" and had an introduction by Frank L. Stanton who always praised

Flanagan defrayed his own expenses through Atlanta university where he Volume of Verse eight years had a government rail way mail clerk's job and writes in his spare time. The book is on sulat Miller's book store in Atlanta.

#### CRISPUS ATTUCKS

#### BY FERDINAND L. ROUSSEVE

Out of bondage rose the noble blood, This blood that mingled with the raging flood

Of Freedom's wave and bid the surging sea Come forth a nation's servitude to

free. From lowest rank and s soul Uprose in joy to don the golden aure-

Of Fame, a martyr to the cause of From slaving days that bit of darkest

Did rise to lead the masters of his

In freedom's take institle to dedicate.
Oppression's weight could ne'er have crushed the heart
That lived and died to give its noblest

Nor could the gnawing teeth of bitter

pain Have listed in its mournful, silent

The soul that happily gave of its all To stem the tidal wave, the heavy fall Of mighty rule upon a nation young That rose and from his spilled blood has sprung.

O nation great, this fallen blood cries out to thee,-Is sending forth an everlasting plea

That sounds within the glory of thy

Reverberating in thy storied halls For recognition of its deed of worth Within the very cradle of thy birth! The myriad of his kinsmen gone now stand Beyond this pale within a promised land To echo there the cry they send below Who seek the shameful yoke to overthrow!

In all thy greatness couldst thou fail to hear Those cries that rang upon thine ears

so clear And these that still upon thy silence

In cherished hopes to move that inner

We call the conscience of a peopled land,

That it, in turn, might make a better stand

Within its very midst, this noble file, Its very essence, soon to reconcole!

O martyred blood that stained the very stone

And lifted one to highest mortal throne,

O crimson blood that stained the very

At eve above the spot that saw him

And should have moved a people deep with sname,

We cry to thee this day, we call his To hid him stand above the highest

And shine upon his kinsmen near and

That they in truth might know, his valiant deed

And mete to him his well-deserved me\_d!

Written to commemorate the anni-Artucks' death in mart rdom March 5, Ir. the first to fill in the Boston Massacre. Boston, Mass., March 1, 1927.

## The Negro in the World's Literature

By THOMAS L. G. OXLEY Jose Maria De Heredia 1.7 18

[1842-1905]

most talented of the few Cuban poets who, about

the middle of the pineteenth century, proclaimed their blood of a companion of Cortez, dherence to pure representatives Maria De Heredia. dherence to pure grey was Jose Maria De Heredia. This clebrated French mulatte sonnetist was born at sky, the taste of his mixed and Fortuna. Cafeyere, near Santings of Cuba, on the 22nd of cestors for all that is rich and November, 1842. His mother was a French woman of splendid in sight or sound. He color, descended from a president a mortier of the Norman Parliament. His father was descended from the direct tion to re-create once more the escendant of that Adelantado don Pedro de Heredia, who life of Greece and Rome. came to America in the company of the second Cartagena in the West Indies. In 1850 he went to France, returnng thence to Havana at seventeen, and finally returning to France to live. He received his classical education with the priests of Saint Vincent at Senlis, and after a visit to Havana he studied history and paleology at the Ecole des

Chartes at Paris.

Heredia wrote with great deliberation, and he published with still greater. In spite of all this, and in spite, as it were, of himself, no more poetic fame was even more immediately attained, and none is more securely held than his. His first published verses appeared in 1862 in La Revenue de Paris; here and there he contributed to other periodicals and to the successive Parnasses. Les Trophees (The Trophies) is a volume of poems made up of one hundred and ighteen sonnets. Its subject illustrates once more the perennial attraction of the distant in time and space for the poet whose ideal can only be satisfied if he can reconcile the religion of form with the scruple of

The blameless mould in which most of this poetry is cast con-firms Boileau's possibly thoughtless euology of the sonnet. Each sonnet is microcosmic: the art and the life (particularly the (amiliar life) of ancient Greece the scenes and traditions of his nd Italy, of France in the diddle Ages and at the Renais-ance, of Spain and modern Brittany and Japan have passed The heroic epoch of Spanish con-hrough the machine of an imag-quest was his lemand for precision, but human sole picaroon prose romance La n its very impartiality. The nonne Alferez (1894), and in a limitations of Heredia are those

of his school; a hardness of cul-ture which implies sometimes a misconception of the material, an exaggerated economy which tends to sweat the life out of a word, the frigidity which results from a disproportionate effort to reconstruct the externals of ex-

Heredia was the most talented disciple of Leconte de Lisle and one of the greatest masters of the French sonnet. His sonnets are the supreme result of the cultivation of form that the French call Parnassian, very picturesque and as impersonal as lyric poetry can be. His poems re-semble Gautier's in polish. They show the reticences of the conscious artist and a vague sugges-tion of the subjective. Heredia was the most condensed, plastic, and precise stylist of modern France. His poems are rich in suggestions of color and melody; incomparable in the union of sonorousness and compression. His subjects reflect in the main passionate youth at Havana rather than those of his late hrough the machine of an imag- quest was his most inspiring nation almost scientific in its theme, and he used it also in his

Chronicle. But he is often superb in merely exotic descrip-tion as in the brilliancy of Recif de Corali or the splendor of Bla-

Heredia was elected a member of the French Academy February 22, 1894. Few purely literary men can have entered the Academy with credentials so small in quantity. Born in Cuba, the son of French and Spanish parents, he could not do without the sun; he had in his veins the was a scholar, and could not escape from the scholar's ambi-

Mr. Edmund Gosse says that "beyond all question Heredia is a great postic artist and probably the most remarkable now alive in Europe." Each of his poems represent a picture, striking, brilliant, drawn with unfaltering hand. The pictures of some are characteristic in man's long history; the verse is flawless, polished like a gem, and its sound has distinction and fine harmony. In 1901 he became librarian of the Bibliotheque de L'Arsenal at Paris.

Heredia's poems are exceed-ingly fresh. They remind one of a flower bathed in dew. They are immaculate in purity, sin-cerity, perfection. They seem to be not a creation of human imagination and effort, but natural organisms born as an en-tity. Heredia composed in his old age, and the older he became the deeper and more spiritual were his poems, and the more harmonious strength vibrated through their tender fabric. For the reader's benefit I select the first poem in his volume.

On headland's height the temruins lie,

Where Death has intermixed bronze heroes slain

With marble Goddesses whose glory vain

The lonely grass enshrouds with many a sigh.

Only at times a herdsman, driving by

His kine for drink, piping antique refrain

That floods the heavens to the very main,

hows his dark form against the boundless sky.

Sweet Mother Earth, all vainly eloquent,
Esch springtime to the Gods
acanthus green
Gives for the capitals that once have been;

But man, to old-time dreams indifferent,

dears without tremor, in the midnight deep, The ocean mouning as the sirens

He died at the Chateau d Bourdonne (Sexiene-et-Oisne), October 3. 1905.

## The Negro in the World's Literature

By THOMAS L. G. OXLEY-

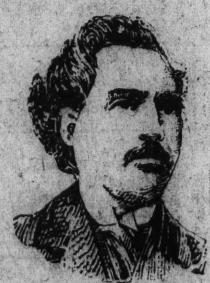
\_\_\_ Castro Alves \_\_\_

MASTRO ALVES was a poet of unusual talent, pathos and powerful imagination, and a dramatist of disand powerful imagination, and a dramatist of distinction. He was born in the province of Rahia, Brazil, in Sam Nichter assa physician of note and his mother, a woman of culture. He was a purile genius, his talents appearing at an early age. He wrote his first verses at the age of twelve. In Sao Paulo he became the leader of his class in the studies, and he was shortly afterwards hailed as the youngest poet of his people.

The poetry of Castro Alves is

soft, well tuned, dulcifluous, and falls peacefully on the ear when read with the emotions with which it should be read. Verissimo called him "Our first social poet, the epic writers excepted. He is the first to have devoted a considerable part of his labors not to sentimental subjectivism, which constitutes the greatest and the best part of our poetry, but to singing or idealizing social feeling, fact and inspiration."

Castro Alves was a poet of love because he was of love himself. He wrote with all the ferventness of a youth and of a man born and ruled by passion when necessitated by force. Every line, almost every word, is a living mass of poetry. They are like the branches, the buds, the flowers and leaves of a great tree of poetry, making a magnifi-cent whole, and rich and beautiful as nature itself, down to its minutest portions. In Castro Alves you will find many beautiful sentiments and much learning. . . . The heart of the Negro beats in his writings. . . His plety—the plety of love and



- Castro Alves -

wonder of that profound admiration which the contemplation of the muse had inspired him with, and of that grateful love and trust which the manifestations of parental goodness everywhere had impressed upon his heart—these are, as it were, the living sold of his writings and the principles of imperishable vitality. In his famous poem, Voices From Africa, written in Sao Paulo on June 11, 1868, hewrites of his race:

Christo! embalde morreste sobre um monte. . . .

Teu sangue nao lavou da minha fronte

A manche original. Ainda hoje sao, por fado ad-

verso, Meus filho—alimaria do universo, En—pasto universal.

Hoje em meu sangue a America se mutre:

-Condor, que transformara-se. em abutre.

Ave de escravidao. Ella juntou—se as mais . . irma traidora! . . .

Qual de Jose os vis irmaos, eutr'ora,

Venderam sen irmao!

Basta, Senhor! De teu potente braco

Role atravez dos astros e. do espaco

Perdao p'ra os crimes meus!
La dous mil annos eu soluco um
gritto.

Derita o brado men la no infinito. Men Dous! Senhor, men Dena!

The translation runs thus:

Christ, in vain you died upon a mountain. . . .

Your blood did not erase the original spot

Upon my forehead. Even today, through adverse fate, my children

Are the cattle of the universe, and I—

I universal pasture. . . A condor transformed into

A vulture, bird of slavery! She has joined the rest. . . .

Treacherous sister! . . . Like the base brothers of Joseph, who in ancient days sold

their brother. .... Enough, O Lord. With, your powerful arm send

Through the planets and through space pardon.
For my erimes! For two thou-

sand years I have Been wailing a cry . . . Hear my

Call yonder in
The infinite, my God, Lord, my
God!

Goldberg calls this the Eli Eli lama sabachtani of the black race. Some one has stated that Castro Alves was a torch, not a poet. And he was a patriot, too. In all his varied writings there is a keen sense of individualism and completeness. And those who in this country have by change read his works can deel

how masterly are his descriptions of the grandest phenomena of nature in every region of the world, when such descriptions are deducible from books.

In those, however, which come under his own eye, there is a life and there are beauties that attest that personal knowledge. . . . And whatever his faults might

be . . . they are those of his style and school . . . In his O Navio Negreiro (Slave Ship) he says:

There exists a people who lend its flag

To cover such infamy and cowardice! ....

And allows it to be transformed, in this feast,

Into the impure cloak of a heartless bacchaute!

My God! My God! but what flag

is this that flutters Impudently at the masthead?

Silence, Muse .... Weep and weep so much that

the banner will be Bathed in your tears! . . . Greengold banner of my

Country, kissed and blown by the breezes of Brazil, Standard that enfolds in the

light of the sun the Divine promise of hope . . . You

who, after the war, Was flown by the heroes at the

head of their lances, Rather had they shattered you in battle than that you

Should serve as a race's

shroud! . . . Horrible fatality that over-

whelms the mind! Let the path that Columbus opened in the waves

Like a rainbow in the immense

Shatter in this hour the polluted ship!

This infamy is too much! . . . . From your ethereal

Realm, O heroes of the New World,

Arise, Andrade! . . . Tear that banner from the

Sky! Columbus! shut the gates of your sea!

Shut the gates of your sea, Columbus!

Shortly before his death he wrote a short preface to his book in which he says: "Oh, spirits wandering over the earth! O sails bellying over the main!

You well know how epheral you are passengers swallowed in dark space, or into dark oblivon. And when—actors of the infinite—you disappear into the wings of the abyss, what is left of you?

Awake of splume

flowers lost smid the vast indifference of the ocean . A handful of verses \ , spume floating upon the savage back of life!"

His books are: "Gonzaga (drama); "Cachoeria de Paul Affonso"; "Es Puma Fluctantes"; "As Vozes da Africa" and "O Navio Negreiro."

On a hint one day he accidentally shot his heel and was forced to journey to Rio to have his foot amputated. In 1869 he went to Bahia, where he worked hastily on his "Espumas Fluctuantes". He died on July 6, 1871.

## Countee Cullen Is a Poet First And a Negro Afterward

Lis New Volume Shows Growth—the Ghetto Verses of David Plotkin -Katharine Tynan's "Twilight Songs"

HETTO GUTTERS. By David George Plotkin. 180 pp. New York: Thomas Seitzer.

VILIGHT SONGS. By Katharine Tynan. 63 pp. New York: D:

By BERBERT'S. GORMAN

N the work of any authentic poet there is an underlying foundered with his inay call the substance of being. It is no rich farth aut of which he pentiar constitution springs. Without this fecund soil, this substance is talent will blossom in rootless analist blooms, colorful for the process analist blooms, colorful for the process. ms deeper in some poets than thers. As the soil varies, the ght of the growth differs. Out Shakespeare springs the lordi , and out of the thin sandy sol Edgar Guest spring a few bright colored perishable weeds. The ican critic does not take this ance of being into enough con-ation. He is too easily diverted the grace and color of the shoot

to posts and lets it go at that. ance of being they po through with roots pe nalities. It is not th I, for that is the provi

convenient signs, finger-posts, as it vere, indicating roads that the more intensive critic might take. Not one of this tric is a giant; not one of them is absolutely latching in postic ensence. The soil, the sub-stance of being, differs. That is

Countee Cullen's "Copper Sun" is his second volume and it is encouraging to observe that it reveals a profounder depth than "Color." Any exploration of his substance of being will immediately reveal inborn negro impulses disciplined by culture and an awareness of restraint and the more delicate business of experience like in the substance like in the substance of experience like in the substance like in the s wances of emotionalized to A primitive naiveté underlies his work, yet, curiously enough, the mough. There are times when he is the more obvious negro poet sen-imentalizing about himself and his seople, but the admirable aspect of people, but the admirable aspect of his work is the direct evidence in 'Copper Sun' that he transcends this limitation time and again and accomes sheer poet. What is meant here is that his best work does not suggest the descriptive 'negro poet' any more than the work of Mark Van 'Doren, for instance, suggests the "whits poet." He is unlike Langston Hughes, who is nearly always the 'negro poet' It is surely no disparagement to assert that a writer is the post of race, for Walt Whitman was one and so is William Butler Years but there is a cul-de-sac into which but there is a cul-de-sac into who the free mind of the poet sho not be driven. That cul-de-sac of not contain the universal gests of a groping humanity, but the culiar emanations of a specific p ple. The great national poets tr ng as universal as he was Gr his cul-de-sac so often, an

estance, gives an idea of his metal: ou too listless to examine f in positiones of jamine Jeath back least, a husgry game inaroing on you like a bear On a root, while you trifle Fine away nodding in the nun, Careless how the shadows cruwl Surely up your crumbling wall, Beedless of the Thief's footfall, Death's, whose nimite fingers rift

lere's the difference in our dying tou go dawdling, we go flying. Here's a thought flung out to

ours the pleasure if we'd hever turn completely with the Jever than go ambling with the ague.

Any exploration of his substa-Any exploration of his substance of being would discover a greater depth, one may venture to suggest, than is quite evidenced in his published work so far. He is a young man still feeling himself out. If here were space enough sever excellent poems, rich in imager and original in thought, might h nuoted to substantiate this ass ion. It is true that he is still victim to awkward lines, had rhythms and adolescent rejections but the poet of "The Spark." "The Wind Bloweth Where It Listeth." "Two Thoughts of Death," "To Lovers of Earth: Fair Warning," and "Advice to a Beauty" is well on the way to finer things.



## The Litany of the Dark People

BY COUNTEE CULLEN

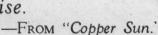


Our flesh that was a battle-ground Shows now the marning-break; The ancient deities are downed For Thygternal rake Now that the past is left behind, Fling wide Thy garment's hem To keep us one with Thee in mind. Thou Christ of Bethlehem.

The thorny wreath may ridge our brow. The spear may mar our side, And on white wood from a scented bough We may be crucified; Yet no assault the old gods make Upon our agony Shall swerve our footsteps from the wake Of Thine toward Calvary.



And if we hunger now and thirst. Grant our withholders may, When heaven's constellations burst Upon Thy crowning day, Be fed by us, and given to see Thy mercy in our eyes, When Bethlehem and Calvary Are merged in Paradise.



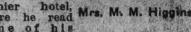


#### Countee Cullen Given **Big Ovation**

#### BY ROSCOE HOLLOWAY

Countee Cullen came to Chicago last week and within a few days completely captivated this staid old city. More than 500 persons

wo public ap-



verses between dinner courses and enjoyed a dance afterwards. Sun-day afternoon he was guest of honor

most famous poems, which h

#### Tells of Ballad

"I thought I was doing somethi



## LETTERS - AND

LITERATURE DRAMA MUSIC FINE-ARTS EDUCATION CULTURE

MRS, KNIGHT STIRS UP A WOMAN OUESTION

WO WOMEN WERE ORIGINAL MEMBERS of the moral persons, there were whisperings about models, no properly Royal Academy in 1769, Angelica Kauffmann and Mrs. brought-up woman could associate herself with such a crew without contamination. But women leapt over barriers no less Moser. Since then two others have been admitted formidable when they felt called to the other arts, and this can the first of these was as recently s 1922, when the choice fel hardly be taken as an explanation.

to Mrs. Annie L. Swinnerton; she had grown too old to take mucl "Moreover, tho it is probably not so now, yet for generations more women were taught to draw and paint than men. It was considered a ladylike accomplishment and a proper part of a girl's education. It is not to be supposed that such an item in the curriculum will create genius where it does not exist at all, but it will at least ensure that such talent as does exist shall have an

opportunity of manifesting itself. That so little nevertheless has been manifested remains a mystery which may not be inexplicable, but which we are at present unable to explain.'

The feminist who may rise in wrath to proclaim this as a mere man's view may read also the following written by Joan Suther-

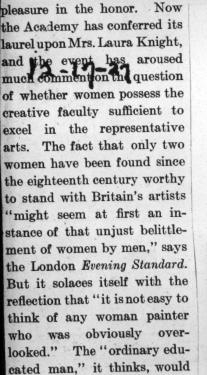
land for the London Daily Chronicle:

"It is curious to reflect that no woman, even among those named [Angelica Kauffmann, Rosa Bonheur, and Vigée Le Brun], stands out mightily in the annals of art as do Michelangelo, Rembrandt, Giotto, or Da Vinci, to name only a few of the great men painters who have contributed to the beauty and richness of the world. It can not be because for so many centuries women have been cabined, 'cribbed, and confined' when it comes to ambition, because great art will triumph over all difficulties, and, granted the genius, no narrow tradition could have kept down its possessor, even if that possessor had been a woman.

"It can not be the conditions of life since the same rules apply; therefore it seems as if women as a race lacked that last touch of the fire of genius that makes the supreme creative artist.

"For in the realms of music also what names of women are there to compare with Beethoven, Bach, Mozart, or, in an earlier day, Purcell? Fine composers there have been, and undoubtedly still are, but not giants such as those first two alone, not one to stand amidst those mighty dead as an equal.

"So two of the great arts show how almost exclusively men are their interpreters, and the reason appears inexplicable.



not get beyond Angelica Kauff-

mann and Rosa Bonheur if

challenged to name one of

distinction. The fame of Marie

Bashkirtseff in other fields only

helps her to be suggested

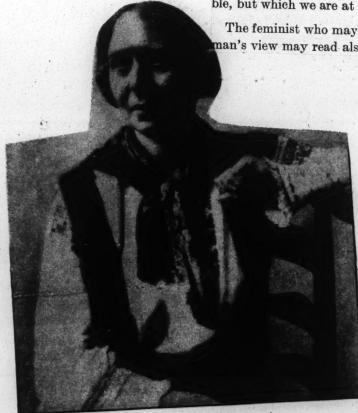
for this one. Even the other

realms of art can be canvassed

without supplying many fem-

inine candidates. This paper

applies certain tests:



THE ONLY WOMAN A. R. A.

Mrs. Laura Knight was recently elected to the Royal Academy her only predecessor since the eighteenth century-Mrs. Swinner-

"Now, not even the most fanatical feminist would assert that women have done as well in any of the arts as men. They have had no Homer (unless Samuel Butler was right in thinking that Nausicaa wrote the 'Odyssey'), no Dante, no Shakespeare. But they have had their triumphs in imaginative literature. It is, at any rate, a tenable proposition that Sappho is the greatest of all lyrical poets, it is an unassailable proposition that Christina Rossetti is among the greatest of the English lyrical poets. Jane Austen in the novel has done work unapproached by any man in its particular sort. These are but names taken at random. A moment's thought would produce some dozens more.

"Why is it, then, that women have done nothing comparable in painting? It is true that there was a period when it was be a career unsuitable for them. Painters were im-

"Is it because nature, having reserved the greatest act of all reation for the woman, has jealously guarded that power lest it ould be wasted on matters which to her inexorable materialistic ws are useless because merely decorative? Has the bearing of children taken the place of the bringing forth of great works of art? "It may well be so, but the act of human birth is so supremely

"And the curious thing is that in literature they are but little

better, altho the general feminine level is, perhaps, as high as the masculine. Sappho may be considered the greatest lyrical poet cf all time, but Sappho is only one immortal to uphold her sex,

and opposed to her are Homer, Plato, Sophocles, and a dozen

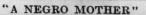
others equally great!

commonplace that, like death, we never realize it until it touches ourselves. It is nature's decree that women shall bear children; therefore the world takes it as a matter of course, and never regards it as a supreme act of creation at all; yet surely, if not the result of genius, birth is in itself creation; therefore, to get back once more to the starting-point, it seems to be possible that in keeping this supreme creative act for women, nature withholds the gift of creative genius in the arts."

Mrs. Knight, herself, writes for The Daily Mail, not exactly apon the theme here discust, but on one that concerns art and

#### PICTURES BY THE NEW WOMAN A. R. A., MRS. LAURA KNIGHT







"MOTHER AND CHILD"



"A NEGRO FLAPPER"



"THE SEA GIRL"



"THE CIRCUS GIRL"



"WRINKLED ELD"

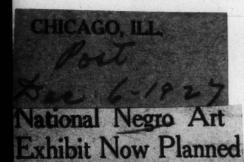






Ballet." She first exhibited at the Academy i work is represented in many public galleries country, as well as in the Dominions and America. She was awarded a gold medal at San Francisco in 1915, and served on the jury of the International Art Exhibition at Pittsburgh in 1922. Her studies of colored women, of which we reproduce examples here, were made during another visit to the United States this year. Mr. A. J. Munnings, R. A., has said: "I regard Mrs. Knight as the greatest painter of open-air and sunlight we have had in this country."

Mrs. Knight is a daughter of Mr. Charles Johnson, and was born at Long Eaton, in Derbyshire, says The Illustrated London News. In 1903 she married Mr. Harold Knight, the portrait-painter, who was a fellow student with her at the Nottingham Art School. "In those days," she recalls (as quoted by The Daily Mail), "women were not allowed to paint from the nude, and we had to study such parts of the human form as were revealed to us by the school censors. For years I have visited the theaters to draw ballet girls." Her picture in this year's Academy was "Dressing for the



JEW YORK-The first nation-wide exhibition of the creative work f negroes of America in the fine arts vill be held in New York from Jan. to 15, 1928, under the sponsorship the Harmon foundation, in co-operaion with the commission on the hurch and face relations of the Federal Council of Churches.

"The threefold aim of the exhibidon," said Dr. George E. Haynes, ecretary of the commission on the hurch and race relations, 105 East 22d street. New York, "is to bring hibiting their work, and articles on exabout a wider interest in negro art hibition may be sold if the sender deas a contributing influence to Ameri-sires. No responsibility for expense fine arts according to the highest be taken of objects sent. standards, and to encourage the general public in the purchase of productions of negro artists, thereby helping to put them on a better economic foun-

The final date for submitting work has been set at Jan. 1, 1928.

"Varnishing day" will be held on Thursday, Jan. 5, when the artists, hieir friends, critics and persons known to be interested in negro creative work, will be invited to view the entries for the exhibition.

"The general exhibit planned for this year," continued Dr. Haynes, "is n connection with and results from the award in fine arts of the series if William E. Harmon awa: Is for distinguished achievement among ne groes, which were originated in 1926 by the Harmon foundation. This ward has had a nation-wide scope entries having been received from California, Connecticut, Georgia, Illinois, Indiana, Louisiana, Massachusetts, Missouri, New York, North Caro-lina, Ohlo, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Virginia and the District of Columbia. Because of the high order of work presented by negro artists and the favorable public comment which the ward attracted, we believe that the productions of negro artists should be iven wider attention. It is the hope of the sponsors that this will be the first of a series of annual American exhibitions to be open to negroes in he United States.'

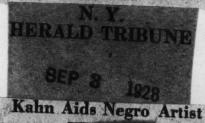
Palmer Hayden of New York, to hom the foundation accorded the irst award in fine arts for 1926, was, hru this recognition, given an opportunity by an anonymous donor for

two years' study in Europe.

Hale Woodruff of Indianapolis, Ind., who received the second award in this field, has been asissted, thru a donation from Otto H. Kahn of New York and the promised sale of pictures yet to be painted, to receive further instruction in European art centers.

"Any person of African descent in the United States," stated Dr. Hayes, "is invited to submit his productions in painting, drawing, engraving, modeling, sculpture, architecture or any other of the fine arts. A committee on admissions, composed of four competent artists, will view all work of fered and decide whether such worl is of sufficient merit to warrant its being included in the collection, the decision of the committee being final In order to save embarrassment and avoidable expense, those desiring to have objects exhibited are advised to obtain the opinion of a capable judge as to the possibility of acceptance."

Artists will not be charged for excan culture; to stimulate negro are or loss to exhibitors is assumed by tists to strive for achievement in the the sponsors. However, due care will



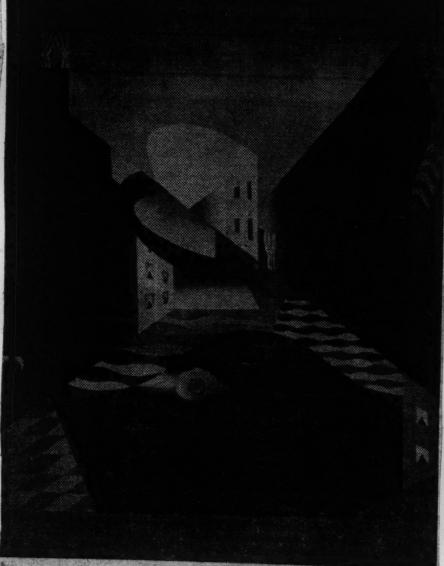
Gives Funds to Former Indian apolis Janitor for Study

Hale Woodruff, a twenty-seven-year old Negro artist of Indianapolis, wil sail to-day on the French liner Parls for two years of study in France, Italy and Spain, made possible by his winning a recent award, commissions for

his money arrangements were made to better his position and increase his income. This change allowed him to attend the John Herron Art Institute. As a student there he entered the annual contest for Negroes for the William E Harmon prizes. He got second place and \$100. This was the nucleus of the fund that will take him in third class on the Paris.

His plans abroad are indefinite, but the intends first to look up Palmer C Iayden, a Negro housecleaner from treenwich Village who won the first ward and then got \$3,000 from ar nonymous benefactor.

-Leopold Survage



pictures yet to be painted and a contribution by Otto H. Kahn.

Weodrum's study in this country was made possible by work as jaintor for a Y. M. C. A. in Indianapolis. When it was found what he was found when he was found when

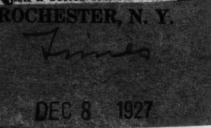
NEW YORK ODE 29. nouncement was hade today by the treet, that the number and may for the National Exhibit of Negro Artists to be held at International

daily.

The prize is offered by an un-Exhibit of Negro trists named donor who has recently become interested in the high standard and far-reaching possibilities of this exhibition. The prize will be Commission on the Church and given for the best work of art in Race Roletions of the Federal the exhibit when decided by a jury of competent artists. The public street that two hundred and fifty

"The purpose of the exhibit is," said Dr. George E. Haynes, secre-House, 500 Riverside Drive, Janu- tary of the commission, "1-To cre-

public in the work of Negro artists as a source of creative contribution to American culture. 2-To stimulate Negro artists to strive for achievement in the fine arts according to the highest standards. 3-To encourage the general public in the purchase of productions of Negro artists and help put the upon a better economic founds



To Speak At Gallery



Dr. Alain Locke.

## PRIMITIVE ART OF NEGRO RACE LECTURE TOPIC

Editor of "The New Negro" To Speak Here Tuesday in Connection With Congo Exhibit.

Alain Locke, editor of "The New Negro" and professor of philosophy ate a wider interest of the general at Howard University, will lecture

## VEGROES TO BUY ART OF AFRICA FOR CITY

#### Will Have Cleveland Painter Spend \$1,000 in Native Villages for Work of Craftsmen.

BY GRACE V. KELLY.

Negroes of Cleveland will be in the roud position of having been the arst of their race, in America, to do this kind of public spirited thing.

Next Wednesday a Bank of Engourneys up and down the rivers and the colored churches. through the jungles.

types, and buy household goods, native forges, articles made of gourds, is Charles W. White, attorney, who and agricultural implements.

spent wisely and well.

rector of the Museum of Natural students.

History; Mrs. Louise Dunn and fund of \$1,000 pledged by the Rossiter Howard of the Museum African Art Sponsors to buy African of Art, and Russell and Rowens art for Cleveland, will be complete Jelliffe, directors of the Gilpin sext Tuesday evening, and the Players, will meet with him, and with the African Art Sponsors, to arrange for the distribution of his purchases between the two museums and the Karamu Theater.

The Gilpin Players have donated and draft will be bought and sent to \$300, the profit on their last two Paul Bough Travis, who is painting plays. The Jelliffes raised \$100 and in Kericho, Kenya Colony, Africa, at a meeting this week the Art on a year's leave of absence from Sponsors gathered in \$280. The rest the Cleveland School of Art. He of the fund is well in hand, and is will buy African art objects on his coming in from collections made in

Mrs. Ella C. Phillips, wife of In the villages, he'll paint native Bishop Phillips, is chairman of the African Art Sponsors. The secretary is also president of the Cleveland Also ceremonial masks, carved Branch of the National Association spear shafts, shields, clothing, hand- for Advancement of Colored People. wrought ornaments and carved horn State Representative Harry E. Davis drinking cups. As he's an authority is treasurer. The African Art Sponon African art, the \$1,000 will be sors have voted themselves a perma nent organization and hope to give When he returns, Paul Rea, di- financial aid to deserving colored art

IRONING A PAINTING TO SAYE IT—Ironing one of the most famous paintings of the world onto its supporting fabric with electric irons is an expedient to be employed, it is reported, in restoring and preserving the famous Sistin Madonna of the great Italian painter Raffael, who died in 1520. Says Dr. E. E. Free's Week's Science (New York): 12-17-27

"This painting, now the chief treasure of the art museum in the German city of Dresden, shows the Madonna and Child, with a portrait of Pope Sixtus IV on one hand and one of Saint Parbara on the other. 'The painting also contains the famous Raffael cherubs, which have been so much copied, even without the remainder of the picture. For some time the museum authorities have been concerned by the tendency of the paint of this irreplaceable work to scale off from its attachment to the fabric behind it. The painting already has been restored on previous occasions; the colors having been cleaned and freshened and the loose paint fastened down with paste. These efforts having proved not permanent, it is now proposed to iron down the loose paint with carefully controlled electric heat, using special cementing materials which will be softened by the iron, but will

not damage the painting."
"It has its best-sellers; but Mr. Loeb goes down into his pocket heavily for many of its publications, indispensable to its aim and scope. It is not a money-making, but a money-losing concern. For the purpose of encouraging learning, our benevolent Government charges duties from 15 to 25 per cent. on two-thirds of the retail price of the English books; yet the American price is about the same as the English. As knowledge presses on the world, the infinite accumulation must give less and less time and chance for reading the classics patiently and thoroughly in the original. Those of us who have small Latin and less Greek may still

occasionally glance from the translated page to the original op-

posite. We can refurbish our rustiness if we will "The English is enough to company every reader on his travels through this old world hade new. If we had any disposition to look a gift horse in the mouth, we might regret that Aristophanes, whom we shall be impudent enough to call the Greek most worth knowing, appears in the verse of Benjamin Rogers. It is a splendid version, but some of us Philistines would prefer a literal prose rendering. So with Euripides, who is not quite himself in Dr. Way's admirable verse, just as in Gilbert Murray's he is overlaid with a Swinburnian-Morrisian-Rossettian, Gilbertmurrayese veneer, pretty enough, but not the original wood. But it is ungracious to say this. In our opinion, no other man in our time has done as much to stimulate and broaden cultivation as James Loeb has done, and will keep on doing. Wherefore we thank him and subscribe ourselves devoted Jacobites."

ASHVILLE, TENNESSEE

During the month of December students at Fisk will a portant student con rences.

Two student representatives, accompanied by Rev. J. B. latthews, Fish niversity preacher, and the head of the Department of Religious Education. ev. Paul E. Baker will attend the Tenth Quadrennial Student Volunteer nce to be hed in Detroit, Mich. Students from all over the world Haynes, "is invited to submit his the are interested in student volunteer work will attend the conference and productions in painting, drawing engineers religious realizablem. Outlog the Enidance of such cells to be designed as a stanley High and others.

Sherwood Edgs, Stanley High and others.

Fish will also be represented at the National Association of Federated composed of three competent artists, will view all work offered and decide whether such work is of sufficient merit to warrant its bepresent to discuss the present to discuss the present at the National Association of Federated composed of three competent artists, will view all work offered and decide whether such work is of sufficient merit to warrant its beginning and student governing included in the collection, the ment. Fisk's representative will be Mr. I. B. Bryant, '27, of Houston, Texas. se is president of the Fisk University Student Council.

The Art Department of Fisk University is to be represented at the Harnon Foundation Artists Exhibition by numerous oil paintings, water colors are advised to obtain the opinion and sculptures. The exhibition is to take place 21 the International House

In New York City in Japuary.

Linking up the tradition of Fak Jubilee music and Negro spirituals with legro art has been remarkably well achieved by the Fisk Art Department

The students under the direction of Professor James A. Goodrich have llustrated in oil the spirit and tone of Negro spirituals and slave songs. some of the most characteristic work has been done by Miss Thomasina W. Talley, who has interpreted in an oil painting the spiritual, "Swing Low weet Chariot," and by Miss Donzaleigh Jefferson, who has illustrated Couldn't Hear Nobody Pray." This movement is a decided innovation in schools where art is taught. "Just as the Negro has made a definite and distinctive contribution to American music, so has he the opportunity to translate the soul of his music to painting and sculpture and receive the same artistic and spiritual results," said Professor Goodrich.

NOV 2 2 1921

#### Open Exhibit of Negro Art in New York

Sponsored by the Harmon Foundation, in cooperation with the Commission on the Church and Race Relations of the Federal Council of Churches of Christ in America, a general exhibition of the reative work of Negroes of Amerin the fine arts will be held at rnational House, 500 Riverside Drive, New York City, from Jan-mry 5 to 15, 1928, inclusive.

"The threefold aim of the ex-hibition," said Dr. George E. laynes of the Commission on the hurch and Race Relations, New ork City, "is to bring about wider interest in Negro art as a

contributing influence to American culture; to stimulate Negro artists to strive for achievement in the fine arts according to the highest standards; and to encourage the general public in the purchase of productions of Negro artists, thereby helping to put them on a better economic foundation.

"The general exhibit planned for this year is in connection with and results from the Award in Fine Arts of the series of William E. Harmon Awards for Distinguished Achievement Among Negroes which were originated in 1926 by the Harmon Foundation. Because of the high order of work presented by Negro artists and the favorable public comment which the award attracted, we believe that the production of Negro artists should by given wider attention. It is to hope of th esponsors that this will be the first of a series of annual American exhibitions to be open to Negroes in the United States."

Palmer Hayden, to whom the Foundation accorded the first Award in Fine Arts for 1926, was through this recognition, given as opportunity by an anonymous don-or for two years' study in Europe.

Hale Woodruff, who received the

second award in this field has peer assisted, through a donation from Otto H. Kahn of New York and the promised sale of pictures yet to be painted, to receive further instruction in European art centers.

"Any person of African descent in the United States," stated Dr. arts. A committee on admissions, sufficient merit to warrant its being included in the collection, the decision of the committee being final. In order to save embarrassment and avoidable expense, those desiring to have objects exhibited of a capable judge as to the possibility of acceptance."

Artists will not be charged for exhibiting their work, and articles on exhibition may be sold if the sender desires. No responsibility for expense or loss to exhibitors is assumed by the sponsors. However, due care will be taken of objects sent and adequate insurance carried to cover possible fire damage.

Persons wishing to enter art ma. terial may obtain complete information from Dr. Haynes. The final date for submitting work is JanFirst Exhibition of Negro Art Achievements Planned

Harmon Foundation and Federal Church Council Unite in First Display of Kind, Set for Next Month

the creative work of Negroes of favorable public comment which the America in the fine arts will take place in New York from January 6th to 15th at International House, No. 500 Riverside drive, under the sponsorship of the Harmon Foundation in co-operation with the Commission on the Church and Race Relations of the Federal Council of Churches.

"The threefold aim of the exhibition," said Dr. George E. Haynes, secretary of the Commission on the Church and Race Relations, New York city, "is to bring about a wider interest in Negro art as a contributing influence to American culture; to stimulate Negro artists to strive for achievement in the fine arts according to the highest standards: and to encourage the general public in the purchase of productions of Negro artists, thereby helping to put them on a better economic founda-

#### Final Date Set

The final date for submitting work has been set at January 1, 1928. Varnishing day will be conducted on Thursday, January 5th, when the artists, their friends, critics, and persons known to be interested in Negro creative work will be invited to view the entries for the exhibi-

"The general exhibit planned for this year," continued Dr. Haynes. "is in connection with and results from the Award in Fine Arts of the series of William E. Harmon Awards for Distinguished . Achievement among Negroes, which were originated in 1926 by the Harmon Foundation. This award has had a nation-wide scope, entries having been received from California, Conneeticut, Georgia, Illinois, Indiana, Louisiana, Massachusetts, Missouri, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, and the District of Columbia. Because of the high order of work

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#### Committee to Serve

"Any person of African descent in the United States," stated Dr. Haynes, "is invited to submit his productions in painting, drawing, engraving, modeling, sculpture, architecture, or any other of the fine arts. A committee on admissions. composed of four competent artists, will view all work offered and decide will view all work offered and decide whether such work is of sufficient merit to warrant its being included in the collection, the decision of the committee being final. In order to save embarrassment and avoidable expense, those desiring to have objects exhibited are advised to obtain the opinion of a capable judge as to the possibility of acceptance."

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Race at Art Institute

The Chicago Woman's club is sponsoring an innusual infital venture as a part of its educational program this year. This is the "Negro Art Week." to be held Nov. 16-23 in the Art Institute and clubrooms of the Chicago Woman's club. Each day at the Art Institute, in the children's museum, will be exhibited masterpieces in painting and primitive sculpture passed on only by: jury of artists from the institute. At the Chicago Woman's club, its S. Michigan Ave., a display will be shown in the fine arts and literature, more painting sead draftical of high standard.

A committee men and women from the North and South sides of Chicago vill function, with Zonia Baber of the hicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's chapter of the hicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's Ald, as eccess and literature as a committee woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward Lowentha Chicago Woman's club as chairman and irs. Edward L

will function, with Zonia Baber of the Chicago Woman's club as chairman and Mrs. Edward Lewenthal Chicago Woman's Aid, as eccetary. The various committees and chairmen foll w: E. Bancroft Pierce, president of the Urban league, finance: Charles Dawson, Chicago Art Fiache, fine arts; Mrs. Albert George, nus cuit. Chicago Chicago Defender, music; Miss Banch Shaw, Chicago public library, literature; Mrs. Wendell Green, Chicago Library, literature; Mrs. Wendell Green, Chicago Urban league; Mrs. Eli Dalches, Chicago Urban league; Mrs. Eli Dalches, Chicago Woman's Aid and Mrs. C. Cole Plummer.

woman's Alu and arts. C. Cole Plansmer.

Mrs. Frederick W. Grower of the Chicago Woman's club and the Municipal Art league will act as hostess at the Art institute for the week. Other civic organizations sponsoring this venture are the Woman's City club. 320 N. Michigan Ava.; Jewish Woman's council. Chicago Woman's Ald. Municipal Art league and Chicago Art league. It is indorsed also by Jane Addams, Max Mason, Mary McDowell and Mrs. Julius Rosenwald.

GO In the belief that a se of the accomplishment of the in the various forms of d improve the relations best two races, the Celia Parliey Committee on Race Resolute, decided to present the Art Week in Chicago dirember 16 to 22.

PROGRAM

PROGRAM

ABT INSTITUTE OF CHICAGO.

Thesare Arts Monthly Exhibit rimitive Art.

#### Exhibit of Negroes' Art Opens Tomorrow at Art Institute

BY ELEANOR JEWETT.

A most unusual exhibition opens tomorrow in the children's museum at the Art institute. The art of the Negro is, roughly, the gist of the exhibit. From several centuries ago when the West Congo rang with the beating of the tom-tom and the low crooning of voices which later, in the new world, started the "spirituals," have come masks, battle axes, carved images of strange and fearsome gods, the routine symbols of a foreign and exotic world.

The present is represented by a collection of paintings. Several years ago there came to the Art institute art school a young colored boy of splendid physique and great ambition. These attributes coupled and a unique talent won him recognition and Newton H. Carpenter, late secretary of the Art institute, backed him. Mr. Carpenter helped him through the art school and later gave him years of instruction in Paris. There the artist, William Harper, contracted consumption. He came home; was sent to New Mexico; lived a little span and painted a few pictures, and then died, still a young man.

Several canvases indicative of his talent are in the current show. They are landscapes, one or two from France, the others from New Mexico. He is not the only colored artist to have been recognized. H. O. Tanner is well known. Two of his paintings are in the permanent collection of the Art institute. Another is hanging in the American exhibition of paintings and sculpture in the east wing galleries of the museum.

Among the other better known Negro painters are Edwin Harleston, who shows a stunning portrait of an elderly man, "The Bible Student;"

Hale Woodruff, William M. Farrow, J. W. Hardrick, and William E. Scott. The exhibition will continue into

Art Scholarship Winners



- Aaron Douglas -

-Miss Gwendolyn B. Bennett-

conducts monthly in Opportunity.

Miss Bennett is to be a resident

Miss Bennett is to be a resident student at the school. 10-26-27 Mr. Douglas, who came originally from Topeka, Kans., lives at 227 West 139th street. He received his bachelor of fine arts degree from the University of Nebruska. For

To Take Specialized Course in Picture Analy sis With Prof. Albert C. Barnes, Who Has more beautiful. Largest Collection of African Art Pieces

Down in Marion, Pa., with Prof. Albert C. Barnes of the Barnes Foundation, Miss Gwendolyn B. Bennett and Aaron Douglas are taking a specialized course in picture analysis. Through the Research Department of the National Urban League, 17 Madison avenue, Charles S. Johnson, director, the two scholarships of \$1,200 each for these artists were secured. Prof. Barnes, who owns the lars Institute and the Academy Julian in est private collection of paintings Paris for a year, the latter through Paris for a year, the latter through the Delta Sigma The desoror ty. For two years she dught art at Howard University in Washington. "The Ebony Flute" is the column she

and African art pieces in America, conducts this school all the year round. This is the first time Negro students have been permitted to study there. His work "Art in Pointing deals with pointing and the study there.

Painting, deals with painting aesthetic and psychologisms. Miss Honnett, the only child of Mrs. Marechal Mell Proklyn, 64 Brooklyn avenue, Brooklyn, studied art at Columbia University, Pratt

two years he taught the same City, and then came to New York to study for two years with whole best His specialty is modern at, Negro art claiming his deepest interest.

Mr. Douglas is to commute to
Pennsylvania each week for the

THE WORK OF NEGRO ARTIST

Chicago, Nov. 14.-The coming exhib tion of art works by colored artists re-calls to me many pleasant relations with H. O. Tanner and William A. Harper.

H. O. Tanner and William A. Harper. The former i knew in old time school days, when this modest American used to asionish and daight Partial the his strangely beat full replications of scriptural subjects. Finner's work was always original and his use of color not only a personal expression but often most delightful.

Will Harper was in his line he pride of the Art institute. This earnest student, who was obliged to work his way through the school, continually surprised us by the large isimplicity of his compositions and the soluber ribiness of his coloring. Mr. Harper became a superintendent of drawn his the public schools of an important city of the south. Never shall I forget an evening when I found myself lecturing there. when I found myself lecturing there. The great hall was filled below with the beauty and the chivalry of the place, while in the dimness of the gallery sat one lone, dark figure-my friend Harper. The colored teachers had obtained per-mission to attend, but through some misunderstanding were represented by him alone. It was a strange feeling that this social exile was perhaps the only one in my audience who completely under-stood what I was trying to my.

Both of these brave men have been called to another world. They certainly did their part toward making this one LORADO TAFT.

LAYING DOWN THE SHOVEL

AIR with the wheelbarrow; fair as a hod carrier; fair in cleaning tracks; fair as a trucker; good in carrying material; . . . fair in repairing tracks; good at repairing roads; . . . good in work requiring speed; poor in that requiring precision. ... "The Urban League has made up a long list of qualities that the Negro worker is "supposed Harmon Foundation and Church Council Co-operate in to have." The special aptitudes and limitations of the Negro in modern industry are still pretty much a matter of guess-work, based on tradition rather than on actual knowledge. The shift of hundreds of thousands of Negroes from southern plantations to northern industry is a rednt development, and the problems it presents to industry, to the public, to white workers, to the Negroes themselves are but viguely defined and not at all solved. The recently formed inter- Prom Profits of "Rose-Mi is a picturesque young native of German East Africa, given to cute ways. Racial Industrial Committee of the New York Urban League is a new and hopeful agency organized "to concentrate thought and effort" upon various phases of the actual situation of the Negro in industry. The Committee is made up of about fifty "white and colored citizens of civic standing." It plans to hold four conferences a year, and to its issue bi-monthly bulletins covering its work. Its program includes "Discovery of all professional, commercial and industrial to the proportunities of the monthly bulletins covering its work. Its program includes "Discovery of all professional, commercial and industrial opportunities for employment opportunities." All the late Oscarze of a late tribe she is to become the bride with the limit of the late Oscarze of a late tribe she is to become the bride of activities of activities for New York; opening of new employment opportunities. While the late Oscarze of a late tribe she is to become the bride of activities of a control of improved methods of overcoming mental and temperamental maladjustments which limit employability of audit workers; studying the relationship of Negroes to apprentice, ship training in New York City; devising some educational work with groups of white workers to liberalize their points was antimed to the control of the late of the handsome and activity provided in the standard of the late of the handsome and activity provided in the standard of the late of the handsome and activities and the late o League is a new and hopeful agency organized "to concentrate thought and effort" upon various phases of the actual

## Colored Americans in Display of Fine Arts Display of Fine Arts Eva Le Gallienne has not made a very happy selection for the first comedy of her new season at the Civic Repertory theater. "Two Plus Two Equal Five" is the involved title. It is a 20-year-old affair from the Danish of Gustav Wied and labors with grotesque costumes and futuristic scenery to make the adventures of a radical author amusing. He goes to fail and has a much happier time than the audience.

Memory of Hi Kalman and Herbert stothat A pretentious affair and entertain ing, it should do nicely, though I doubting, it should do nicely, though I doubting.

bach, and the grandson Hammerstein, Oscar, 2d, and composed by Emmerich Kalman and Herbert Stothart.

if it will duplicate the popularity of Elaborate and Prete cute songs and much love for a stal-Coward Not Prosperir the Germans in the last days of the

radical author amusing. He goes to jail and has a much happier time than the audience.

The New Playwrights have tried another modernistle drama by one of their own members, Em Jo Basshe by name, "Centuries" is the title, and out from its turgid and rather ramshackle collection of scenes there pops an occasional dramatic bit of compell—The scenes in the highly comfortable sanitarium follow. There Charley meets Melodie, a wistful model, suffering from mancholia, who always cries when it rains. He is told by a keeper that "only nuts can do whatever they please." He is adopted by a trio, who style themselves "The Intelligentsia." Their leader is Dr. Tanneyway (played by the lovable, veteran Tom Wise). His weakness is a desire to choke himself with a cravat. "Harold Blessings One by One" is there from the shock of having had eight children, and the tall "D. D. D." whose appelation is not explained, is suffering from shell shock. They are a kindly cultivated, well-groomed trio though, and their examination of Charley is full of brilliant lines that kept the audience busy laughing. kept the audience busy laughing.

kept the audience busy laughing.

There was a strong contrasting pathos in the story of the girl Melodie, which she tells Charley. D. D. D. encourages Charley's painting, and, though he's had no training, he wins a \$5000 prize for his "Pineapple and The Nude." over which the cubists rave. Then Brush Stricker, who is delighted that the picture has been painted with Stricker brushes, and his wife bring the "cured" Charley "Home." but he can not stand their Philistine existence, and the final curtain falls on him happy with Melodie and the Intelligentsia as they sing "Long, Long Ago," over generous cocktails, behind the bars that are there to keep the world out.

The cast of ten were admirable. Be-

The cast of ten were admirable. Besides Messrs Hunter and Wise already praised, there was the hard-boiled Stricker, talking almost entirely in Stricker, talking almost entirely almos was highly effective and utterly different from her good little cabaret girl in "Broadway." Edward Donnelly as "Blessings." James, Seeley, as the shell-shocked one, and J. J. Hyland as Piggles, the powerful, ill-shaven, long-nosed attendant, were admirable. Patricla O'Hearn sacrificed herself completely to make the Charley's wifs convincingly unendurable, but the fairest sight of the evening was the all-too-brief vision of dark-haired Leonore Sorsby, as the sympathetic book-bringer. This observer saw Miss Sorsby give a most brilliant performance of the tough chorine in "The Best People," under

Roscoe Williams, employed as a porter on the Conti-ntal Limited of the Canadian National Railways whose oby is the Herecently won several awards in the Ca-dian west for his carvings.

#### VECES ARTIST, ONCE JANITOR, STUDIES IN PARIS

WILL STUDY ABROAD New York, April 1 (CPB-Palmer C. Hayden, a 33 year old Negro of 39 Greenwich Avenue, who untl recent New York, September 3.—(4)—by worked as a housecleantry sailed last work on the French liner at Indiana, oils, Ind., Hale Wood uff, 27-year-old negro artist, sailed oday for Paris for a mouse of study inanced by his two earnings, an artist. After his sketches which were made during his spare time won him the after the work of the Harmon him the dato award of the Harmon him the dator when he took second prize the will study at Paris, and wall then visit the william R. Harmon awards for istinguished achievement among the principal art centers of Europe. he principal art centers of Europa

#### NEGRO ARTIST SAILS.



PAINTS LINDBERGH Richard Williams, 1338 N Bearborn St., janitor, praisec for oil painting of Lindbergh

#### SOUTH AFRICAN ART.

# **GOES TO EUROPE**

#### Woodruff To Study Two Years In Spain, Italy and France

Hale Woodruff the artist wh won the second award in art give by the Harmon Foundation la December sailed September 3 or the French Line steamship Paris to spend two years in France, Italy and Spain, where he will

The William E. Harmon awards for distinguished achievement among detreet and medals each year to two members of that race who are adjudged to be doing the who are adjudged to be doing the outstanding work in each of eight fields—art, literature, education religious service, music, science business, and race relations.

CAPETOWN, South Africa, March 6.

(A)—Two Rhodesians, who, when searching for cattle recently rested under a huge boulder on a lonely farm

business, and race relations.

The first award in art last year—a gold medal and \$400—was given to Palmer C. Handen a Greenwich covery which is regarded as of the Village housecleaner, who was al-first importance.

So given \$3000 by an anonymous person to finance a trip abroad roof of a shellow-cave and sent photo. The second ward in art a bronze graphs to by S. P. Impey, leading medal and \$100 was won by Wood-South African authority on anciph ruff, who immediately set out to rock paintings. Dr. I help save these emulate Havden's example.

Palmer C. Hayden Will Begin Two
Year Study Abread.

Palmer C. Hayden, a 23-year-old
negro of 20 Greenvich Avonus, who
until recently worked of a house
clearer, falled yesthamy on the
Fonch liner Fried to begin in
caref arean artif After his sketches
which well made during his spartime won binn the 360 award of the
Harmon Foundation, no announced
donor agreed to firsted him to
two-year trip. He all study to 25-ri
and will then he and the control of
water, V, served in the regular arm
during the war. After that he was a
man carrier for a while, but when he
discovered that this work left him no
time for his art, he decided to work
as a house-cleaner. His pay raries
averaged more than 55 a week, an
averaged more than 55 a week, an
averaged more than the color of the country of the service of the country of

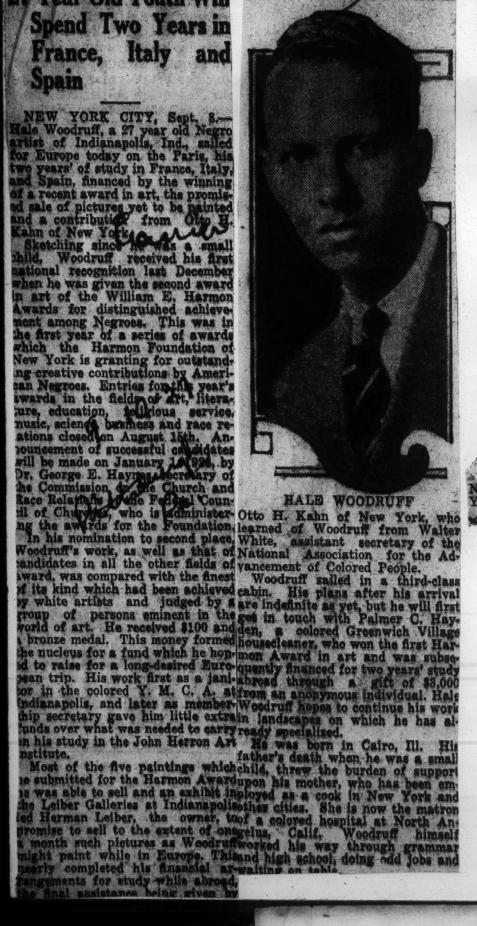
searching for cattle recently, nested under a huge bound on a lonely farm near Salisbury, Rhodesia, saw queer paintings on the roof of hallowstave and sent photogra to Dr. S. P. Impey, the leading South African authority on Ancient rock-paints. Dr. Impey sees these paintings are undoubtedly Egyptian

"There are nundreds of crude Bushman paintings in caves all Bushman paintings in caves all over South Africa." It said, "but these are clearly a different technique. There are eleven figures, apparently mastrels, playing stringer instruments unfaited to Bushmen. In the crisis warge rock, where the artist must have rested, using a long brush to reach the roof. The painted figures wear Egyptian costumes, while Bush-

"fake "There are hundreds of crude busmen paintings in caves all over Sou Africa," he said, "but these are clear f a different technique from

# BUN VOYAGE

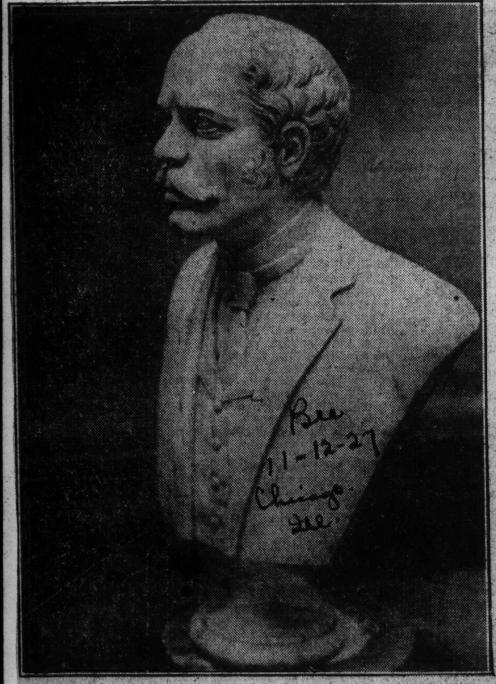
27 Year Old Youth Will Spend Two Years in France, Italy and Spain





AUGUSTA SAVAGE

s who has been recognized by New York critics as a renius, is fighting poverty in her New an effort to constant her work. Miss Savage's case demonstrates that the race has not yet learned to appreciate this tage of art as truly as it his jazz and the blues.



A WHITE MARBLE BUST of James Thomas, father of Mrs. Pelagie Blair, well known Chicago musician, will be exhibited this week. The statue the work of Edmonia Lewis, done in 1874.



"THE POOR YE HAVE WITH YOU ALWAYS."—One of Henry O. Tanner's Week, through the courtesy of Mr. Carson, Pirie Scott and Company.

Week, through the courtesy of Mr. Carson, Pirie Scott and Company.



CHAS. C. DAWSON, Staff Artistace Chicago Bee, chairman of the Art Commende, whose attifing efforts have aided very morroll in

#### NEGRO IN ART WEEK

INDER the direction and auspices of the committee on race relations of the Chicago Women's Club, a program of the Negro in Art will be presented in Chicago, November 16th to 23rd. It was originated as a part of a program having as its aim the improvement of race relationships by the expression of the cultural developments of the Negro by which it is hoped and expected to stimulate greater appreciation of his talents and his exert an influence tending to a better understanding and better fellowship between e races. See
The achievement of the American Negro in the races.

nusic, the drama, literature, painting and the pplied arts, as exemplified in carving, metal, weaving, and pottery works by both primitive and modern artists, will be shown.

The cultural attainments of races, or nations is the standard by which the final value of their achievements are measured, their respective status and qualifying permanent standings determined, their right to the claim of equality or superiority in world progress and influence acquired, the sum total of all of their strivings evaluated.

America, too young to as yet developla distinctive culture of its own, borrows its esthetics and culture from the Russian, Greek, French, Italian, Spanish and Latin-American examples and paditions. However, the out-line of its endeavors to the end of project-ing its own culture is evident.

All schools of American art are contributing slowly but surely toward the preservation in the fine arts of the Indian, primitive American and Afro-American art, the development and perfection of which will not only serve to perpetuate purely American traditions but establish as well future cultural values decidedly and distinctively aAmerican

That the contributions past and present of the American Negro to art are rich and numerous, and in many instances praise forthy, and notable, is true; that they have generally escaped public notice is unfortunate.

We have come now, however, to a new Renaissance in the field of art, letters and the drama, in the creation of which Negro genius plays no small part. That the Chicago Women's Club has interested itself to the extent of presenting to the public this long neglected phase of his commendable achievements, is gracious and commendable.

It will not only serve to call attention to the remarkable examples of his creative and artistic genius, impress its value and enlist the seal of public approval, but it will serve as a stimulus to latent and undiscovered tal-

ent and set an example of practical interest in people and things appertaining to life's deeper meanings that might well be emulated in all of our communities with profit for its rivic betterment, its educational, artistic and cultural stimulation and for greater amity between the races. It will exact great good will and co-operation.

Negro in Art Week is fitting and apropo-The philosopher who said: "All passes, art alone endures," stated an axiom. Nothing remains of all of the splendors, greatness and civilizations of the extinct nations and races except their art and religion.

Negro lies in the development and preservation of his art.

> ET: VADI HID CCKFORD ILL SEP 26 102

#### Negro Artist to Study Two Years Abroad

Hale Woodruff, a 27-year-old Negro artist of Indianapolis, Ind., sailed for Europe recently for two years' study in France, Italy and Spain, financed by the winning of a recent award in art, the promised sale of pictures to be painted and a contribution from Otto H. Kahn of New York.

Sketching since he was a small child, Woodruff received his first national recognition last December when he was given the second ward in art of the William E. Harmon awards for distinguished chievement among Negroes. This was in the first year of a series of awards which the Harmon Founlation of New York is granting for outstanding creative contributions y American Negroes. Entries for his year's awards in the fields of irt, literature, education, religious ervice, music, science, business ind race relations closed on August 5. Announcement of successful candidates will be made on January 1 1928, by Dr. George E. Haynes, secretary of the commission on the church and race relations of the Federal Council of Churches, who s administering the awards of the

In his nomination to second place, Woodruff's work, as well as that of candidates in all other fields of award, was compared with the finest of its kind which had been achieved by white artists and judged by a group of persons em-

inent in the world of art. He received \$100 and a bronze medal. This money formed the nucleus of a fund which he hoped to raise for a long-desired European trip. His work first as a janitor in the colored Y. M. C. A. at Indianapolis and later as a membership secretary gave him extra funds over what was needed to carry on his study in the John Herron Art institute.

Most of the five painting which he submitted for the Harmon award he was able to sell and an exhibit in the Leiber galleries at The opportunity of enduring fame for the Indianapolis led Harmon Leiber, the owner, to promise to sell to the extent of one a month such pictures as Woodruff might paint while in Europe. This nearly completed his financial arrangements for study while broad, the final assistance being given by Otto H. Kahn of New York, who learned of Woodruff from Walter White, assistant secretary of the National Association for the Advancement of Colored People.

> Woodruff sailed in a third class cabin. His plans after his arrival are indefinite as yet, but he will first get in touch with Palmer C. Hayden, a colored Greenwich Village housecleaner, who won the first Harmon award in art and was subsequently financed for two years study abroad through a gift of \$3,-000 from an anonymous individual. Hale Woodruff hopes to continue his work in landscape on which he has already specialized.

He was born in Cairo, Ill. His father's death when he was a small child threw the burden of support upon his mother, who has been employed as a cook in New York and other cities. She is now the matron of a colored hospital at North Angelus, Calif. Woodruff himself worked his way through grammar and high school, doing odd jobs and waiting on table.

pudlau-Theater collection of African mim art, which recently attracted great atter tion in New York, has been brought to Chicage for this unique display. It includes examples of the famous Bushongo wood sculpture, ivory and hors carving, applied decoration, meta-

work, weaving and pottery, representative of the best work of Congo tribes.

Among American Negro artists whose paintand sculpture may be seen are Tanner and Harper, Charles G. Dawson, W. Edouard Scott and W. M. Farrow.

A national magazine recently printed a symposium on the question of whether the cultural possibilities of the Negro should be recognized and encouraged. We suppose there may be differences of opinion on any proposition; there were on this. But for us there is only one opinion that seems enlightened.

Not to encourage the cultural possibilities of any human group, whatever its race or color, is to be traitorous to life, and there is no greater sin. Making life, all life, richer and finer and nobler, that is the only worth while end to living, and there can be no exclusions. Not to recognize cultural possibilities, and cultural achievement, wherever found is simply to be stupid. We do greater wrong to our selves than to that which we ignore.

Three things we need in this world if we are going to make it the sorr of world in which it will be safe and happy for all-or for any-of us to live, and they are toleration. appreciation and co-operation. Toleration is, in itself, a poor thing if it does not lead to appreciation. Negro in Art week is designed to promote appreciation.

There will be a series of gatherings at which addresses will be made by men of the Negro race who have been leaders among their people in the development of culture, and there will be on Friday night a concert at Orchestra hall, at which the Fisk Jubilee singers will provide a program of Negro spirituals.

The movement is one which must/commend itself to all people of liberal outlook-people who have got beyond their prejudices and begun to think.

THE NEGRO IN ART

Under the auspices of a group of civic or izations the week beginning teday is being erved in Chicago as the Negro in Art week aim is to promote a better appreciation of genius and work of the Negro race by directing attention to the most interesting and many instances remarkable evidences of progress in this particular regim of culture

Thru the co-operation of the Art institute exhibit of African primitive art and of dern paintings and sculpture by Negro artists opens in one of its galleries today and will continue until the end of the month. The

A.+-1921

MEGRO ART AND CULTURE WEEK

AROUSES MUCH INTEREST

These Women Are Interested in the Success of Negro Art

and Culture Week





AVARON DOUGLAS

7 HENEVER a book about or by a Negro is published these days we

HENEVER a book about or by a Negro is published these days we instinctively expect to find the advertisement, or the cover and jacket, or the chapter heads, or the illustrations, or all these things the work of Aaron Douglas. He has brought to the modern school of art a medium that is singularly adapted to the expression of Negre thought and life. He has developed a technique of interpretative design that is distinctly his own—more decorative than that of Futuristic art, more flexible than that of African fetishes, yet definitely modern and Negroid.

Mr. Douglas showed very early an aptitude for drawing. When nine years old he copied in pencil the head of Longfellow. He was fascinated by the blacks and whites. Next he tried his hand at small colored land-scapes, trees and occasional still life. During his high school days in Topeka, where he was born, he took every course in freehand drawing and by the time he was ready for college he had decided against law as a profitable profession and had chosen art as the thing in which he was obviously destined to excel.

He selected the University of Nebraska and enrolled in its Fine Arts school. From the outset he was an exceptional student. In his freshman year he was awarded first place in caste drawing and his work for the entire four years was indicative of the honors that were awaiting him After receiving his degree, he spent two years as instructor of art at Lincoln High school, Kansas City. Then he made the inevitable move to New York and became the pupil of Winold Reiss under whom he has developed into a craftsman of rare ability and by whom he is considered a distinguished pupil.

Mr. Douglas' success to the agent dousever, seems to have been attained without much effort, ut behind the facility with which he turns out remarkable work are years of houghwell breparation. With him art has never been a secondary consideration—something to his hand after attempting another profession or as an avocation, He made a choice after ample profession or beginning the line o

only one artist, Tanner, who had made good. Yet he believed that, if to his talent he added study, work and perseverance, he would succeed.

He has never exhibited. He looks upon his work so far as exercises. Although art circles acclaim him, he is not satisfied because back of all his labor Mr. Douglas has two ideals. First, he wants to make a lasting contribution to that something called Negro Art. And this takes priority over his ambitions for his personal career. Secondly, for himself he wishes to become ultimately a painter of murals and portraits.

Examples of his individual interpretative work may be seen in God's Trombones, Little Pitchers, the Frantic Atlantic, New Negro (second edition), Theatrical Arts, Home to Harlem, Fire, Fine Clothes to the Jew, Caroling Dusk, Plays of Negro Life, Congo, Max Multaluti, The Crisis, for which he is art critic, and Opportunity, for which he made his first cover, and from whose copies of African masques and fetishes he received the inspiration that has resulted in his unique drawings.

At the age of 29. Mr. Douglas has carried off the Crisis award of 1926 and the Opportunity award of 1927. He has established himself as a leader in the field of decorative design and maintroduced to American art a new interpretative technique.

#### A++-1927 egro Artists and the Negr

terate and semi-literate Negro America began to from Carl Van Vechten's novel of Negro life in trut and to shout. Negro newspapers reprinted Harlem, "Nigger Heaven." It seemed as if this very item published anywhere concerning a Negro novel served to unleash publicly a store of supwhose work had found favor with the critics pressed invective that not only lashed Mr. Van ditors, or publishers. Negro journals conducted Vechten and Mr. Hughes, but also the editors and

nillennium was about to dawn. The second issue of Fire-into the fire, and watched the cackling blood in her veins that she could be either Caucasian mancipation seemed inevitable. Then the ex-flames leap and snarl as though they were trying or Negro at will. Miss Fauset's work was an illitement began to die down and Negroes as well to swallow some repulsive dose." shoulders and began seeking for some new fad propaganda. It was purely artistic in intent and folk should be apprised. Negroes stood by, a little subdued, a little sur-conception. Its contributors went to the proletariat All of these works of fiction, as well as the two prised, torn between being proud that certain rather than to the bourgeoisie for characters and outstanding works of non-fiction, "The Gift of of their group had achieved distinction, and material. They were interested in people who still Black Folk" by W. E. B. Du Bois, and "The New being angry because a few of these arrived ones retained some individual race qualities and who Negro," edited by Alain Locke, that appeared durhad ceased to be what the group considered were not totally white American in every 'constructive" and had in the interim produced save color of skin. works that went against the grain, in that they There is one more young Negro who will probing to his self-esteem and stimulating to his vanity. did not wholly qualify to the adjective "re-ably be classed with Mr. Hughes when he does They all treated the Negro as a sociological probpectable."

in the "renaissance" chorus. His first volume of talents to producing realistic prose " sof the echo of a different tune. The rest were treatises verse, "The Weary Blues," introduced him as a Caribbean regions. If he ever turn on the Amer-rather than works of art. poet who was interested in artistic material rather ican Negro as impersonally and as unsentimentally These works were all designed to prove to the han in sociological problems. He went for inspira- as he turned on West Indian folk in "Tropic American white man that the American Negro was ion and rhythms to those people who had been Death," he too will be blacklisted in polite colored not inferior per se and, therefore, were honored he least absorbed by the quagmire of American circles.

ther to pay much attention to what he wrote straightening pomade. on with the proletariat. But they were hopeful become identified again with what the spirituals at he would reform and write in a conventions

manner about the "best people. HEN the Negro art fad first came into Mr. Hughes' second volume, "Fine Clothes to being and Negro poets, novelists, musi-the Jew," a hard, realistic compilation, happened cians and painters became good copy to be published while Negroes were still rankling ontests to encourage embryonic geniuses. Negro contributors to Fire, a new experimental quarterly inisters preached sermons, Negro lecturers made devoted to and published by younger Negro artists. peeches, and Negro club woman read papers—Under the heading "Writer Brands Fire as Effem-novel from this author's pen sought to chronicle about the great new Negro art inate Tommyrot," a reviewer in one of the leading the emotional and physical peregrinations of

Everyone was having a grand time. The Negro weeklies said: "I have just tossed the first female mulatto with such a preponderance of white

s whites began to take stock of that in which Fire, like Mr. Hughes' poetry, was experimental that there were cultured Negroes, deserving of athey had revelled. The whites shrugged their It was not interested in sociological problems or tention from artists, and of whose existence white

8-31-27 commence to write about the American scene. So lem rather than as a human being. I might add Langston Hughes was the major disturbing note far this writer, Eric Walrond, has confined his that only in "The New Negro" was there even an

oet who could gain the attention of a white pub hair; or, if they have, they use Madame Walker's av:

buietly, and privately, however, certain Negroes Moreover, when it first became popular to sing gan to deplore the author's jazz predilections, spirituals for public delectation, the mass of unconventional poetic forms, and his preoccupa- Negroes objected vigorously. They did not wish to

connoted, and they certainly did not want to her them sung in dialect. It was not until white mus critics began pointing out the beauty of the spirit uals, and identifying the genius that produced them that Negroes joined in the hallelujah chorus.

Negroes are, of course, no different in this from any other race. The same class of Negroes who protest when Mr. Hughes says:

> Put on yo' red silk stockings Black gal. Go out an' let the white boys Look at yo' legs.

Put on yo' red silk stockings, gal An' tomorrow's chile 'll Be a high yaller

starred attempt to popularize the pleasing news

ing the heated days of the "renaissance" were considerate of the Aframerican's amour propre, sooth-

and blessed by Negroes.

cultur, and from them he undertook to select and The Negro plastic artists, especially Aaron "Color," a volume of verses by Countee Cullen, reserve such autonomous racial values as were be Douglas and Richard Bruce, are also in disfavor, was also conventional in theme and manner. True, ng rapidly eradicated in order to speed the Douglas because of his advanced modernism andMr. Cullen was possessed by a youthful exuberance Tal 15 raw caricatures of Negro types, Bruce because of hat occasionally flamed with sensual passion, but "The Weary Blues" did not evoke much causal his interest in decadent types and the kinks he in-for the most part he was the conventional Negro ublic comment from Mr. Hughes' people. Negroes sists on putting upon the heads of his almost class-litterateur in all respects save that he had more ere still too thrilled at the novelty of having a ical figures. Negroes, you know, don't have kinkytalent than most of his predecessors. He could or wish

To do a naked tribal dance Each time he hears the rain

and finally

Once riding in old Baltimore, Heart-filled, head-filled with glee, I saw a Baltimorean Keep looking straight at me.

Now I was eight and very small.

And he was no whit bigger,

And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore From May until December; Of all the things that happened there That's all that I remember.

This last poem was enough to endear Mr. Cullen as to cause white critics to surpass themselves in calling attention to this Negro poet's genus, a thing far more important to them than his genius. And, since Mr. Cullen, unlike his contemporary, Mr. Hughes, has not and perhaps never will seek the so-called lower elements of Negro life for his poetic rhythms and material, and since he, too, assumes the conventional race attitude toward his people rather than an artistic one, he will probably remain endeared to both bourgeois black America and sentimental white America, more because of this attitude than because of his undisputed talent or his intense spiritual sensitivity.

has reached a state of near sanity. Serious and inquisitive individuals are endeavoring to evaluate the present and potential significance of this development in Negro life. They are isolating, interpreting, and utilizing those things which seem to have a true esthetic value. If but a few live coals are found in a mountain of ashes, no one should he disappointed. Genius is a rare quality in this world, and there is no reason why it should be more ubiquitous among Blacks than Whites.

WALLACE THURMAN.



## NEGRO ART LEAGUE BALL

Six thousand tickets will be printed or a ball and entertainment to be given Dec. 21 by the Junior Art league, a society of young women of the south side colored colony, for the benefit of six civic and philanthropic projects. The management of the Savoy ballroom will contribute ballroom and orchestra. The United Charities, the Urban league, the Y W. C. A. camp, the Illinois Home and Aid society and the Infant Welfare society have romised co-operation in promoting the affair, and will be represented on committees of arrangement with five members from each agency.

The proceeds will be divided among the agencies just mentioned and the scholarship fund which the league is providing for Jesse Williams, a boy pupil at the Art institute. The organization has set its goal at \$6,000.

## WILL FEATURE WORK OF NEGR

Sponsored by the Harmon F undation, in co-operation with the Commission on the Church and Rice Relations of the Federal Council of Churches of Christ in America, a general embibition of the creative work of Negroes of America in the fine arts will be held at International House, 500 Riverside Drive, New York City, from January 6 to 15, 1928, inclusive.

"The threefold aim of the exhibition," said Dr. George E. Haynes of
the Commission on the Church and
Race Relations, "is to bring about a
wider interest in Negro art as a contributing influence to American culture; to stimulate Negro artists to
strive for achievement in the fine auts
according to the highest standards;
and to encourage the general public

in the purchase of productions of Negro artists, thereby helping to put them on a better economic foundation

OVERRATED ART

A week set aside for the consideration of the art of the black man has just passed. Liberal arts were liberally considered by varied livers and admirers of art in Chicago, where the occasion was featured. Critics have written their scanford and sparse reviews, students and connoisseurs have expressed their appreciation, and lack of it, for what they saw and heard and it is all over. A laudable and conscientious effort was made by the sponsors of "Art Week" to emphasize, stress and call attention to the work of the black people in the varied fields of art. Their intentions were splendid and altruistic and they should be encouraged but from what we have seen and heard it appears to us that "Negro Art" week, as an example of a separated race's achievement in this exalted field, was a dismal failure.

Unprejudiced and open minded critics who went to see

Unprejudiced and open minded crifics who went to see and hear the offerings of the so-called "Negro Artists" came away disappointed and downcast. A depressed black man disparagingly remarked to this writer that "we did not have much to offer that would reflect any glory on the race." This reaction somewhat approximates the consensus of opinion in Chicago. None of that much vaunted artistic genius that is supposed to abound in the black rage was revealed to the public in Chicago.

The outstanding features of "Art Week" in Chicago were three or four fine paintings, some illuminating lectures and the Jubilee singers. Other exhibitions and renditions were decidedly mediocre.

The lack of the finish and finese of true artists was conspicuous. None of the commanding and awe-inspiring creations, that spring from the fingers and mouths of genius were placed on exhibition. Our offerings were characterized in general by crudeness and amateurishness. We do not wish nor intend to convey the idea that our offerings were not good, but we do wish to fasten the idea that they did not come up to expectation or reputation and we are led to conclude that the artistic achievements of the black people have been over-appraised and watered. Mr. Mencken intimated as much a few months ago.

The natural talents of the black people in the fine arts has been so highly praised and lauded that it seems that the world expects more than there has been developed to give. We may be the creators of much of the so-called American art but we have certainly failed to put on the finishing touches.

Continued mI

James Weber writing in Hearst papers seems to go to th got and essence in considering the much renowned musical art of the black race, says Mrs Lynn:

"My objection to Negro music is that it seeks apparently to accent racial qualities. Why should the Fisk singers present spirituals only? Jews presproud of the Jews who have been great enuscions, but they never accent their work as Jewish music. The French, the Italians, deny that the eminent qualities of their music are racial; they feel their harmonics universal. Just so with jazz and the spirituals. When the partition that in art the Negro is not a Negro, but a man of the world."

In concert with Mr. Lynn, we add that the Negroism and acial stigmata must be taken off our efforts before we can be truly great as artists.

## ART AND BUSINESS JOIN

THEIR HANDS IN HARLEM

By LESTER A. WALTON

(From The New York World) Art and business have joined hands in Harlem.

Or it might well be said that art is giving business a friendly hand, and vice versa.

The more Negroes have been counseled to give serious attention to the economic development of the community, the more articu-

late have become expressions of

the race's artisticside.

There has been much visualizing of prospective banks, department stores and commodious ho-tels under begro describe and management but to date such hopes and aspirations have failed to materialize. With one notable exception Negro Harlem has yet to express itself definitely in teams of big business.

Art Just Must Have Its Fling

But with art it has been differplaces and in different ways, and struck by the specially built bookalways making visible impress.

Now for the first time in the history of the World's largest Negro and about Negroes is obtainable. centre a definite attempt is being

Club Ebony and Bamboo Inn. Negro literature inspired the naming of the first two mentioned.

A'Lelia Walker, whose Villa Lewaro is one of the show places at Irvington-on-Hudson, has spent a goodly sum converting a part of the Walker Studio at No 108 West 136th street, into the Dark Tower Tea Club, so called as a compliment to a department of that name conducted in a Negro magazine.

The Dark Tower Tea Club is not open to the general public. In the words of A'Lelia Walker, "It is dedicated to the aesthetes, that cultural group of young writers, sculptors, painters, music artists, composers and their friends as a quiet place of particular charm-a rendezvous where they may feel at home amid a pleasant, interesting atmosphere."

The artistic piece de resistance is the tea room. The color scheme ent. It just must have its fling. is Chinese red, green and black. Like the measles it breaks out with The furniture is ebony decorated dramatic suddenness in different with red. The dominant note is case emblematic of the establishment's name. All literature by

Next to the bookcase, the Baby made to link up business with art. Knabe piano invites attention. On Within a fortnight evidence of the the walls are painted poems writexistence of this new alliance has ten by members of the races. One been strikingly given on three dif- is Langston Hughes's "The Weary ferent occasions—the opening of Blues." Another is from Countee the Dark Tower Tea Club, the Cullen's Dark Tower department and reads:/

We shall not always plant while others reap

The golden increment of bursting fruit,

Not always countenance, abject and mute

That lesser men should hold their brothers cheap;

Not everlasting while others sleep Shall we beguile their limbs with mellow flute,

Not always bend to some more subtle brute:

We were not made eternally to

The night whose sable breath relieves the stark

White stars is no less lovely being dark.

And there are buds that cannot bloom at all

In light, but crumple, piteous, and

So in the dark we bride the heart that bleeds,

And wait, and tend our agonizing

The Club Ebony was named for department conducted by Miss Gwendolyn Bennett. The effort to clothe it in an artistic dress is the

most ambitious ever attempted by Negro owners of a night club. Aaron Douglass, the Negro painter, whose illustrations and jackets for books poblished by some of the leading New York firms have occasioned favorable comment, was delegated to give the artistic touch to the Club Ebony.

The walls and ceilings vividly bespeak his artistry. He has created distinctive Negroid atmosphere. There are tropical settings of huge trees and flowers, figures of African tom-tom players and dancers, pictures of the American Negro with banjo and in cakewalk. On the main panel silhouetted against a background of modern skyscrapers are the forms of contemporary race dancers and musicians. This effect is obtained with subdued tones of rich oranges, yellow, reds and blues.

Bamboo Inn, which has been made attracive to the eye, is not done in a Negro setting, but its blending of colors and interior decorations display good taste. The artistic features make for a chummy and intimate atmosphere.

Young Negro artists express elation over the union formed in Harlem between art and business. They think the new movement will enrich American art and encourage the artist. Heretofore the tendency has been to take art but not the artist; to take what has been in the past-things no longer real but sterile-and connect them with

contemporary life, they say,

They believe at last an oppor-tunity has been afforded to show to the world that America can prohand of the past."

impulses, and who respond to very

and use this knowledge in develop-ment of an expression which interprets our life."

Douglass was born in Topeka, Kan., was awarded his bachelor of fine arts degree at the University of Nebraska in 1922, and later taught art in the Kansas City (Mo.) Colored High School. Coming to New York in 1925, he studied under Winold Reiss. He has just been given a scholarship at the Barnes Foundation.

Art is making its presence felt in ther Harlem business institutions. There is the Venetian Tea Room radiant in its symphony of green. But as to night clubs, while the Nest and Small's manifest some artistic pretenses, what a marked contrast between the lamented Barron Wilkins nocturnal retreat of days gone by and the Dark Tower Tea Club, the Club Ebony, and Bamboo Inn of the moment?

NEGRO artists are about to have duce modern art and it is not nec-another chance to put their wor essary to turn to the Renaissance, before the public. From January characterized by them as the "dead to 15, at the International House hand of the past" As proof of the influence exert-Riverside Drive, there will be a dail ed by centuries old art on our artistic opinions of this day and exhibition of Negro artists work time they point to the erection of painting, drawing, engraving, mode the Cathedral of St. John the Divine, whose architecture is thir ing, sculpture, architecture and an teenth century Gothic.

A strong flavor of African in thing else that is classed as a fir fluence will play a big part in giving to America modern art in the opinion of Harlem artists, whose artists. The exhibition will be und formula for a newer artistic mood the auspices of the Harmon Found gro plus present-day American life. tion and the Commission of the "The American Negro is peculiarly situated," says Aaron Doug-Church and Race Relations of the lass. "His race is in the midst of Federal Council of Churches.

Negro Artists Chance

lost a certain amount of primitive THE PURPOSES of the exihibit ar intense exaggerated impression to awaken a more general interest The Negro has greater rhythm and flexibility than his white brother the work of Negro artists, to encoun and in such an environment his age the public to purchase the like the farm hand nor the man on work, and to stimulate Negro ar "While it is absurd to take Af-Ists to strive for the highest stand rican sculpture and literally transplant it and inject it into Negro ards. This is a far cry from the American life, we can go to Afdays of 1907, when a Negro boy where and get a certain amount of understanding, form and color wanted to be an artist was said to l

> Colored Illustrator's Work Among 61 Out o 225 Books Commende

> New York, Dec. 9.—The Nati

## In Chicago

lost Delightful Week

CHICAGO III. Siv. 15—Music-lly, artistic lly and intellectually, his is one of the most delightful this is one of the most delightful weeks the citizens of Chicago have enjoyed for many a year. A year ago the Race Relations Committee of the Woman's City Club (white) decided that it would present the Negro in Art in the belief that a knowledge of the accomplishment of the Negro in various forms of art would improve the relations between the two races. The idea has materialized and Negro Art Week was formerly opened here with wonderful program and Miss Mary McDowell, superintendent of the University Settlement of the University of Chicago.

Takes Whack at Prejudice
Miss McDowell is one of the out-

Miss McDowell is one of the outnding women of America and is "four square" on the race prob-lem. She spoke to the Chicago League of Women Voters at the Congress Hotel and declared that prejudice hurts us more than it committee on race relations of the Chinurts those who are prejudiced cago Woman's club decided to hold against." Continuing she said: "prejudice against a race, nationality or creed has no place where each variety of all three is represented. ment of the Negro in the various forms The children of all nations are in of art would improve race relationour schools; they are the next generation of Chicago. What kind of Chicagoans? Each people has a been presented showing Negro progress contribution to give toward civiliza- in art from the primitive forms to the tion which is in the making. An in-telligent understanding of other peoples is an important factor mak-resented. Among the patrons of the The Negroes of Chicago and there are 200,000 of them, have made wonderful progress in the face of heavy handicaps."

Concert Friday Night While art and culture is on ex-hibit at the Art Institute, showing the wonderful advancement of paint-ers, sculptors and other handicraft, the climax of the week will be Friday night at Orchestra Hall where the wealth of the city will be repre-sented to hear Clarence Cameron White, violinist; Hazel Harrison, pianist; Madam Lillian Evanti and the Fisk Jubilee Singers will be neard. After the concert, these artsts will be given a reception at the New Vincennes Hotel, 36th and Vincennes Avenue, Mrs. E. Barnett Lewis, proprietor. Mrs. Maude Rob-erts George is hostess. Here the culture and intellectuals of both races will assemble and dance and

College Presidents Here
Presidents of Land Grant Colleges are hen this week, attending a conference but the City Club at Congress Hotel. They are making their headquarters at the Vincennes that a present are: their headquarters at the Vincennes Hotel. Among those present are: Professors J. D. Drake, Normal, Ala.; R. E. Malone, Pine Bluff, Ark.; R. S. Crossley, Dover, Del.; J. R. E. Lee, Tallahasse, Fla.; B. F. Hubert, Savanah, Ga.; G. P. Russell, Frankfort, Ky.; J. S. Clark, Baton Rouge, La.; T. H. Kiah, Princes Ann, Md.; L. J. Rowan, Alcorn, Miss.; W. B. Jason, Jefferson City, Mo.; F. D. Bluford, Greensborough, N. C.; Z. T. Hubert, Langston, Okla.; R. S. Gilkerson, Orangeburgh, S. C.; W. J. Hale, Nashville, Tenn.;

S. C.; W. J. Hale, Nashville, Tenn.; W. R. Banks, Prairie View, Tex.; J. M. Gandy, Petersburg, Va.; and J. W. Davis, Institute, W. Va. ICAGO, ILL.

#### Plan Other Exhibits

The Negro in Art week, which began in Chicago on Nov. 16, has met with such interest in artistic circles outside the city that Philadelphia, Atlanta, and Syracuse are now planning similar exhibitions.

Mrs. Celia Parker Woolley of the committee on race relations of the Chithe exhibition in Chicago in the belief that a knowledge of the accomplish-

## Art and Business Join Their Hands in Harlem Ted, green and black. The furniture is shory decorated with red. The domi-

Aaron Douglass, Negro Painter, Adds Clever Touch to Club

By Lester A. Walton

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But with art it has been different. It just must have its fling. Like the measles it breaks out with dramatic suddenness in different places and in different ways, and always making

visible impress.

Now for the first time in the history of the World's largest Negro centre a definite attempt is being made to link up business, with art. Within a fortnight evidence of the existence of this new alliance has been strikingly given on three different occasions—the open-

on three different occasions—the opening of the Dark Tower Tea Club, the Club Ebony and Bamboo Inn, Negro literature inspired the naming of the first two mentioned.

Atelia Walker, whose Villa Lewaro is one of the show places at Irvington-on-Hudson, has spent a goodly sum converting a part of the Walker Studio, at No. 108 West 136th Street, into the Dark Tower Tea Club, so called as a compliment to a department of that name conducted in a Negro magazine.

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for a chummy and management of the union formed in Harlem between art and business. They think the new movement will enrich American art and encourage the artist. Heretofore the tendency has been to take art but not the artist; to take what has been in the past—things no longer real but sterile—and connect them with contemporary life, they say.

They believe at last an opportunity has been afforded to show to the world that America can produce modern art and it is not necessary to turn ern art and it is not necessary to turn

ern art and it is not necessary to turn to the Remaissance, the Greek and Colonial America, characterized by them as the "dead hand of the past." As proof of the influence exerted by centuries old art on our artistic opin-

ions of this day and time they point to the erection of the Cathedral of St. is thirteenth century Gothic.

John the Divine, whose architecture A strong flavor, of African influence will play a big part in giving to America modern art in the opinion of Harliem artists, whose formula for a newer artistic mood is African art plus American Negro plus present-day American fife.

"The American Negro is peculiarly ituated," says Aaron Douglass, "His ace is in the midst of a highly cultured people who have lost a certain amount of primitive impulses, and who respond to very intense exaggerated impressions. The Negro has greater rhythm and flexibility than his white brother and in such an environment his artistic contributions are neither like the farm hand nor the man on with Avenue.

"While it is absurd to take African sculpture and literally transplant it and inject it into Negro American life, we can go to African life and get a ertain amount of understanding form and color and use this knowledge

form and color and use this knowledge in development of an expression which interprets our life."

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The Negro Renaissance

HE story of the role played by primitive Negro sculpture in the art history of the past twenty years reads like a romance. Idols and masks, theretofore regarded as mere ethnological curiosities, are now justly ranked in the class with ancient Greek and Egyptian sculpture. An event of even greater importance is the influence which Negro sculpture has had on most of the creators now accepted as leaders in contemporary paintings, sculpture, music, poetry and drama. Among the important modern artists indebted to the work of the ancient Negro savures are Pieases, Matiss, Modigliani, in painting; Stravinsky, Safe, Honneger, Paulend Milhaud and Auric, in music; Lipchits and Epstein, in sculpture; Diaghlieff, in some of the best productions of the Russian Ballet; Cocteau, Cendrars and Guillaume Apollinaire, in poetry; Perret and Jeanneret, in architecture.

The connection between that renaissance and the recent book Primitive Negro Sculpture is that one of the latter's authors, Paul Guillaume, is the individual about whom the movement centered. He owned the most important pieces of Negro sculpture and maintained a little gallery at which the above-mentioned artists congregated. Unfortunately, the circle attracted critics and professional writers who exploited the movement in a series of books and articles on Negro art that have served to confuse and misrepresent its significance and supportance. It is no exaggeration to say that practically all of the best known publications on Negro art are second-hand versions of information and ill-assimilated instruction obtained from Paul Guillaume. The worst of these offenders have been the German and English professional critics. In the book Primitive Negro Sculpture there is no mention of Paul Guillaume's pioneer work nor complaint of the individuals whose writings, have befogged the public mind concerning Negro sculpture as a distinctive art form,

Primitive Negro Sculpture is unique among works on that subject in two respects: first, it is based on genuine experience with the sculptures themselves; second, it points out the objective facts about the sculpture in the clear, orderly manner that characterizes insight and good thinking. The core of the thesis is that "an attempt is made to present the plastic qualities of the figures—their effects of line, plane, mass and color apart from all associated facts"; "the important question is not what subjects the sculptor chose, but how he executed them, with what distinctive uses of his medium"; to "avoid subjective reverie and unverifiable generalization, and in the systematic attempt to see instead, as clearly and objectively as possible, the demonstrable qualities in the works of art themselves, and their relation to the conscious processes of the observer." That protocol seems to embody good definitions of modern scientific method and of the kind of action that operates when we purchase an automobile or a suit of clothes intelligently. In short, the authors' observation is directed to the intrinsic, that is, the plastic qualities of the objects. "One comes to regard the statue not as a distorted copy of a human body, but as a new creation in itself, recalling the human form in a general way, but independently justified by its own internal logic, by the necessity and harmony of its parts."

7 HAT the authors mean by "internal logic," "necessity and HAT the authors mean by internal principles harmony," is made clear by reference to general principles that govern our reactions to other forms of art: "Not only music, but any other art that achieves unity of design, organization, does so by repeating a theme or themes, in such a manner that the appreciator can detect a similarity between the parts. It avoids monotony and achieves interest, richness, surprise, by varying and contrasting its themes. The themes may be melodies and chord progressions, color combinations, human motives in conduct, or columns and gables in a building; all of these are capable of being repeated, varied and contrasted, woven into an integral form. The worker in an art, then, if he desires to exploit its possibilities to the utmost, will inquire what are the qualities of the medium he is working in, and what themes and combinations he can make of it." "Every part in a typical, fully realized Negro statue functions as an element in plastic design: an embodiment, a repetition in rhythmic, varied sequence, of some theme in mass, line or surface." "In the same figure an artist may introduce two or more radically different shapes, perhaps repeating and slightly varying each one. Such contrast gives, as in music, an arresting and interesting shock to the observer." The design and organization of the objects are explained in simple terms and are related to other forms of art and to life itself.

The authors claim for the Negro artists rare ability to coordinate subject-matter with the "distinctive potentialities" of the material into simple but powerful designs superior to the work of other schools which rely upon surface decoration and miss the massiveness, the real power of three-dimensional volume. Scores of analyses which accompany illustrations of particular status and masks enable the reader to see the design and its plastic constituents. The authors, for the first time, specifically set forth the objective characteristics of the great traditions, Gabun, Ivory Coast, Sudan, Congo, Guinea, etc.

The chief service of Primitive Negro Sculpture is the help it offers to people who desire to see for themselves the characteristics of Negro sculpture that endow it with value as a form of art. In that respect the book is without a rival. In affording that aid, the authors incidentally clear away much of the sentimental and Olympian irrelevancies by means of which professional critics have gained fame in mystifying their readers. For example, the chapter entitled The Effect of Past Experience and Associations is perhaps the most penetrating exposition ever published on the respective rôles of pure design and of associated values in our enjoyment of a work of art. It offers the needed corrective to the harm done by public acceptation of unanalyzed slogans like "significant form," so dear to the hearts of the lovers of the precious and exclusive in art.

Another valuable service is the succinct and authoritative account of the civilization, of the life and customs, of the psychology of primitive races, out of which Negro art grew, naturally and inevitably. Most of the other books on the subject resemble compendiums of the recitals of returned missionaries whose endowments and training have helped to perpetuate the con-

The fine thing about the bone that has come to Mr. Green is that he selected the Negro as material for his play, not for sentimental reasons, nor to start a revolution to free the Negro from social or economic hindrances, but because the Negro as he visualized him furnished the theme for a great drama. He wrote as an artist, not as a propagandist.

It will require some time for the Negro to merge from the damaging effects of the books of the Thomas Nelson Page school of writers, who drew a Negro type that flattered and caloled the white Southerner, as if to ease his troubled, slavery-time conscience; or the Octavus Roy Cohen group, who pictures the Negro as a minstrel and lowers the race in its own steem. Greater still is the handicap put on the race by Thomas Dixon, the propagandist, who fired, and inflamed the country with his Leopard's Spots," "Clansman," and his ignoble Birth of a Nation." Fage, Harris and Cable were entirely sincere in their interpretation of the Negro types they knew. Their error was in making the whole race a comic or picturesque type. But Cohen invented a fiction which makes minstrels of Negro lawyers, doctors teachers and preachers. He doubtless recog nizes, as Mrs. Julia Peterkin is quoted as having said she experienced, that "the average white Southerner objects to having black people preented as human being." So Cohen presents him as his public wants him to appear.

The re-education of the white Southerne is proceeding under the influence of the re markable successes of Mrs. George Martin Madden, who started things with her "Children in the Mist;" Stribling, whose first effort was well intentioned but awkward and overdrawn; Clement Wood, Dubose Heyward, Mrs. Julia Peterkin and Paul Green, who are to date the outstanding characters in the field of fiction and drama. There are other powerful factors in this re-education. In the field of letters Odum and Johnson, in North Carolina; Mims and Weatherford, in Tennessee for example; and in journalism, Jaffe and Freeman in Virginia, Godbey in North Carolina, Wright in South Carolina and Harris in Georgia are interpreting to the Southern people some of their vital social problems in terms that are sans, truthful and understandable.

The New Trend In Southern Literature And Art

In the literary awakening which the South is undergoing the Negro is receiving a remarkable validation. The writer of action, the poet and the playright are writing about the Negro as a numan being rather than as a grotesque type, something different from the rest of the human family. And the writers in the "new

renaissance and ing not only an appreciative audience for the work Don't they are receiving extraordinary notice and honors.

Paul Green, a young professor of Philosophy at the University of North Carolina, has just been awarded the Pulitzer prize of \$1,000 for having produced the best play during 1926. The title of his prize-winning play is "In Abraham's Bosom," and it is distantization of the tragedy of the Southern Regro.

## Work of Manel Brooks on **Exhibition at Anderson Galleries**

Itar Piece and Two Paintings Praised by Patrops and French Art Magazine Critic — Other

ansterdown Exhibity enve

Included in the current Independent Exhibition of the the Anderson Galleries, 489 Park avenue, is the work of the R. Brooks, 14 East Diffy-seventh street. Miss tooks is condered by the wealthiest art patrons of New

York to be an artist of remarkable ability and finest emotion. Three yery fine pieces of with the years of the ston the present of the ston to the sto 250, about \$10 per square inch. The very leaves on "Windblown Trees" seem animated, and one feels refreshed in hearing in the mind's ear the whispering son of the wind in the treetops.

As a little girl Miss Brooks loved said, when she painted the picture.

Miss Brooks was born in Washngton. D. C., the daughter of the late Eliza Wallace Brooks. Her tather, the Rev. John Randolph Brooks, deceased, was an Episcopat priest. The girl was reared in the Episcopa! Church and the beauty of her religious environment made an early and permanent impression on the child's' mind! Miss Brooks recalls begging her mother to allow her to few just one stitch on an embroidered stole, of which her mother nade many, including, also, precions altar-pieces.

Miss Brooks came to New York n September, 1926, and has bad as her private teacher one of the nost famous painters in America, Ivan Golinsky. Miss Brooks expresses a passionate devotion for her race and said that she has dedcated her life to their advance

Upon the occasion of her last exibition with the Independent Saon, Miss Brooks received very favorable comment from two emi-nent French art magazines, "Ar-tists of Today," a Paris by-month-, notes that her "work . . nifests rare artistic sense, an

- Mabel R. Brooks -Hang in New York Salon

ed by Mie. Berndardt in memory of her mother. Miss Brooks desires keenly to become a painter of frescoes. Her great ambition is to make real religious murals, and Paintings of Girl Artist toward that end. to cradle herself on the limb of a "She has given many lectures on tree and be rocked on a windy day. art, and has been able to organize These were the days in mind, she in Atlanta, where there is no mu-

seum of art, an exposition for the benefit of Atlanta University, the exposition being composed of thirty-three canvases of the most illustrious painters, loaned from the Metropolitan Museum of New York.

NEW YORK—Included in the Christian Independent Exhibition of the work of student and professional artists in the Spring Salon at the Andrew Company of New York. Metropolitan Museum of New York
City. She is a member of the
American Federation of Arts of the
American Salon and of the Society
of Independent Artists.

of Independent Artists.

Charles A. Ladson, an employee of the Anderson Galleries, had two water-color paintings on exhibition, "At Dusk, Portland Light and finest emotion, "At Dusk, Portland Light and the "best of the Anderson Galleries, had two water-color paintings on exhibition, "At Dusk, Portland Light and Party of Altarpiece" No. 48, "Central house, Portland, Maine," and "Still bed of fruit on a buffer against Life," Nos. 230 and 231. O. Rich-background of paintings on exhibition, "At Hamlet."

"John Barrymore, as Hamlet."

"John Barrymore, as Hamlet."

"Windblown Trees" seem animated, and one feels retresshed in heating in the sting in the sting for two feels first, Miss Brooks loved to cradle herself on the limb of a tree and be of the days in mind, she said, when she painted the picture.

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Upon the occasion of her last exhibition with the Independent Salon, Miss Brooks received very favorable coment from two eminent French art magazines, "Artists of Today," a Paris bi-monthly, notes that her "work . . manifests rare artistic sense, an art extremely personal and a decorative mind of impeccable taste."

The comment continues: "Miss

Brooks was a student at the Academy Beaux Arts of the Pennsylvania Museum, Philadelphia, where she received a scholarship. At the Art Institute in Chicago she received the Bernhardt prize, founded by Mile. Bernhardt in manual of he matter Miles hardt in memory of her mother. Mis Brooks desires keenly to become a painter of frescoes. Her great ambition is to make real religious murals and she proposes to direct her studie toward that end.

"She has given many lectures on art, and has been able to organize in atlanta, where there is no museum of art, an exposition for the benefit of atlanta university, the exposition being composed of 33 canvasses of the most illustrians. most illustrious painters, loaned from the Metropolitan Museum of New York City. She is a member of the American Federation of Arts of the American Salon and of the Soc-

iety of Independent Artists.

Charles A. Ladson, an employee of the Anderson Galleries, had two watercolor paintings on exhibition, "At Dusk, Portland Lighthouse, Portland, "Stall Life" Nov. 230 and

Mr. Hayden is a native of Virgi there for a number of years

after coming to New York, when ing that he needed more time fo tudy, he withdrew from governmen ervice and sought a livelihood b ashing windows and scrubbin cors, which occupation he was fo wing when he received the Har on award and followed until a fer

A++ 1927

NEW YORK GRAPHIC

APR 16 1927

# A Became a Model to Help My Race, Says Negro Made Famous by Artists

# Maurice Hunter Inspired by Lofty Aim

By Frieda Wyandte

THE negro race has found another interpreter of its genius in its own ranks. But he is an inarticulate interpreter — inarticulate but expressive.

Within the last few years the world has realized the emotional and artistic contribution which the black race has given it. Negro spirituals have been sung from one end of our country to the other. Negro singers themselves have risen from the comedy class to that of real artistry. Men like Roland Hayes and Paul Robeson have fought their way to recognition through their voices.



Maurice Hunter, famous negro art model, in two photographic illustrations, "In Chains" and "Araby the Blest," posed by

inderstanding of his people.

Not that he talks much about sion in the picture. Not that he talks much about Gone was the diffident negro artist's model; in fact, that was is race. I imagine that he said who was trying to tell why he farthest from his thoughts. He nore to me about his people and liked to be a model, and in his had always had an artistic slant, bout them for years.

and understanding of human na-come.

For Maurice Hunter is an artist's model who takes his job eriously.

You will see his face in dozns of different advertisements and magazine illustrations. His oody, which is said by artists for whom he poses to be physically erfect, has served as the model or sculpture, for murals and pictures of savages.

#### Lives Each Role

He is leaving his mark on the art of the present day, is helping to shape the idea which the public has of his race, for in his mobile face and the dramatic use which he makes of every esture he has that power of expression which is denied him in

His face can catch-and hold for the artist through unbelievably long hours of posing-that particular phase of the negro or of the savage life which is to be put on canvas or between the covers of a magazine. One minnte he may be a pirate, and when he stands before an artist dressed in a pirate's gaudy tatters, Maurice Hunter is a pirate. He knows it. He can feel it inside himself that he is a pirate, and his face and every line of his body shows that for the moment, at least, a pirate stands

Or again he may be called pon to show the greedy baraining instinct of the Moorish azaar, and his eyes look out with that insatiable desire for cold which lives along the coast f Africa-and even in New

#### Aspires to Perfection

"You see," he explained, when they tell me that I'm to e apgry or happy or sad I try feel that way. I'm interested n my work. I want to make it better and better, and the only ray I can is to feel what the tist wants.

"Sometimes, even, I can help im with suggestions. Somemes he has only a hazy idea of hat he wants me to do, and n try different poses that

And now Maurice Hunter has photographs which had been it was almost by accident that taken of himshif, and as he did nine years ago Maurice Hunter inderstanding of his people.

hat they dream about and place was a tall figure which and he must have had an un hink about than he has said mirrored the suffering of gen-standing slant, but it had never bout them for years.

erations of slavery. A mement had a chance for expression.

But he has found another way later it was a craps game, with

His boyhood was spent in f telling the white world that an enthusiastic and very boyish Dutch Guiana, where he worked is race has emotion and fire negro hegging the "elebbens" to in the mines. And then he came

#### Glad to Uplift Race

artists have called him the fore- running an elevator. most negro model of the world, proud of the fact that they treat him as one of themselves. And it is not alone because this is a personal triumph that he is proud. He is glad for the sake of his race that he has risen high in his chosen work.

"We only want a chance to do our work," he said. "We don't

ts future. We know that right haven't gone very far, but we do apply for a job as model.
think that we have something to ffer the world, and we want the hance to offer it.

"Of course, I can't do much. 1 just do my work as artistically as I can, and as well as I can. If this helps to put my race over in a better light it makes me very

#### Expresses Aims in Poses

"If I can make people realize that my race is artistic, that we can understand artistic things. I'll feel that I've done a lot. Because right now the artistic is the main thing that we have to give the world. We haven't done very much in actual painting, but we do have a feeling for line and color, and if I can help an artist show this, if I can help him catch that emotional play and change which make up the temperament of my people, I'll feel that I've done something for the artistic expression of the negro

"I can't paint, I can't talk very much, but I can feel, and all the artists say that I can show this when I pose. I know how an old man feels, but I couldn't explain it to any one. All I can do is to show it in my face or in the way

"That's what I like about my work. It's like making tableaux, and that's another thing I like o do. I sort of feel that I'm giving the artist something, that I'm acting a play for nim, only don't have to say any lines.'

He really didn't intend to be an

to America, and did most of the things that negro immigrants do to make a living. He was a waiter He was proud of the fact that for a while, and then he tried

> It was while he was an elevator boy that a young negro woman started him on his

She was posing for artists herself, and she noticed the way the tall young negro dramatized everything that he did. It is no unusual thing in their race, this putting into gesture and facial expression the things that do not ask much else, those of us who come too easily in words, but she re thinking about our race and felt that Hunter was wasting this talent as an up-and-down enginow we are just beginning. We neer. So she persuaded him to

#### Likes His Work

"It wasn't easy," he explained, "to get to the place where they and it was slow at first, but I liked it from the beginning, and maybe that's why people seem to think I've done well at it."

Gradually he became known throughout the artist world as a model who would help out, who, as one artist expressed it, "didn't slump like a lump of clay when he got on the studio platform."

It would be impossible for him to slump. For slumping would mean that he was losing interest in his work, a work which he takes as seriously as the artist takes his painting. Slumping

would mean that he no longer felt that he was helping mak the picture, that he was adding his own artistry to that of the painter or the sculptor.

If he slumped it would be reflection upon his professional tanding, and it would indirectly be a reflection upon his race. For his is the chance to make good for his race in interpreting his race for the world, and the tall, shy negro from Guiana will never let that happen.

Hired by Noted Artists

Charles Dana Gibson has used Hunter in his illustrations, so have Dean Cornwall, Bealton Valentine and Frank Goodwin Frank Leyendecker used him I uto advertisements. Margare Metzger Vandercock made his the original "Tom-Tom" in th illustration which she painted for her husband, John Vandercock's book, "Tom-Tom/"

Perhaps he is proudest of the vay he has made the che of fletion that are dear to our hood live. Mead Schaffer use nam for his folustrations for Her man Melville's "Moby Dick" and ypee," and Frank Goodwin a Friday in "Robinson Crusoe."

"You know the story of Mosy Dick," he said, his eyes lighting up, as though he were claiming kinship with Melville in his oreation of this story of whales and the South Seas.

And it is tals feeling of help ing to create the figure that is to live on the canvas which has hanged Hunter's work from job to an artistic profession. And it is this same feeling which probably almost wholly uncon-sciously, is helping him to add to the world's knowledge of the emotional life of his race.

The second group was devote to three Schubert Heder, "Schwa agesang," "Der Jungling an ad lle," which was repeated. a 'Die Liebe hat gelogen," als Schumann's "Der Nussbaum," an and "Ich hab in Traum Geweinet." To this group he added as an en core a setting of Paul Lawrence Dunbar's "Dawn."

George Henschel's "Morning Hymn," sung with admirable legat and sustained tone; Jensen' "Murmuring Zephyrs," raised from its inherent sentimentality by the restrained art of the singer; War ren Storey-Smith's "A Caravan From China Comes," filled with exotic warmth and atmosphere, and Roger Quilter's familiar "Love" Philosophy," made up the following group, which was followed by four spirituals, including the singe own arrangement of "Deep River. The audience was reluctant leave and Mr. Hayes added severa encores. William Lawrence, who has often appeared with Mr. Hayes provided plano accompaniments impeccable taste and musical un desetanding.

## I had to learn my profession, Times Critic Pays High Tribute To Art Mastery of Roland Hayes

Throng in Carnegie Hall Applaud Negro Tenor in Classic, Modern, and Negro Folk Music.

From New York Times, April 23rd.

Roland Hayes, famous American negro tenor, sang last night in Carnegie Hall to a capacity house a program of classic, modern and negro folk music to which he brought all the resources of natural talent and acquired art which have won him admiration of music lovers the world over

The unique gifts of this artist in period have through his frequent were in evidence last night: The refinement of style, the deligate re-straint, and the clear diction coupled with emotional fervor, and, in ed somewhat from an over-rein

the interpretative of music cover gram with three songs of the 17th and 18th centuries, J. W. Franck's "Sel Nur Still," Lulli's "Charmants appearances in this city become Ruisseaux;" and Caccini's "Amarilwell known to the concent-going li," to which he brought his familipublic. All these characteristics at qualities of delicate nuance and sense of melodic line. It may in deed be said that in the large auditorium some of the numbers suffer the spirituals, a paivere colored ment of style; with resultant los of vocal resonance and carryin power, and even occasional husl

#### Art

#### Good and Bad Negro Art

WHEN a new artist or type of art achieves recognition, there usually follows a period of sentimental worship as uncritical as the hostility that preceded it. With regard to Negro art, the period of worship has begun, and everything with a Negro Pavon in literature, music, and the plastic arts, is riding on the crest of a popular fad. There is always danger at such times that important values will be lost sight of in a flood of cheap imitations and undiscriminating praise.

The Blondiau African Collection, now being shown by the editor of the Theater Arts Monthly at the New Art Circle in New York, deserves attention chiefly because it comes at this crucial period. It has a distinguished list of patrons, who have lent their names, it is to be hoped as an expression of general sympathy for the Negro renaissance rather than of admiration for the particular objects shown. It is no disparagement of that cause to say that respect for Negro art is not to be advanced by the showing of notably inferior examples. If the exhibit were labeled Handicrafts from the Belgian Congo, and destined for some ethnological museum, nothing adverse could be said, for it is an instructive array of religious, military, and household utensils from that region. But it is put forward as Primitive African Art, and the expressed hope that it will be given to a museum presumably means to an art museum.

The exhibit deserves, as a whole, heither the word "primitive." nor "African," nor "art." The objects come almost entirely from the Belgian Congo, which means that only a limited part of the art-producing region of Africa, and by no means the most important, is represented. Instead of being genuinely primitive, they are in large part modern imitations. This is not to say that they are counterfeit (only the finer pieces, as a rule, are worth copying in European workshops); but that new of their fave seen made in recent years by unskilful African natives who are trying in vain to recapture the art of their ancestors. Since the market for African curios has developed, they are being turned out in considerable quantity, and backwoods villages are being ransacked for every stick that bears a trace of carving.

That this collection as a whole is not good Negro art, but consists chiefly of debased modern examples, cannot be adequately demonstrated in a short review. But to see the difference one has only to look at a photograph of one of the ancient masks or fetishes: it will have an immediately striking, powerful clarity of design beside which most of these pieces would look vague, weak, and superficial. It will show a face or figure radically distorted in such a way as to produce definite repetitions and contrasts of line, plane, and mass. The parts of the natural object, treated as separate units, will be reshaped and recombined in some bizarre and distinctive of beauty within his race to give it gack again, to its yet firmly organized structure.

The catalogue and circulars of the exhibit quote a sentence from the present writer's book, "Primitive Negro Sculpture," with the implication that it applies to the objects shown: "its way of building up a design from the dissociated parts of a natural object and the array of designs it achieved by this method" have thrown into modern plastic art a "ferment that must inevitably go on working." This statement applies not

to everything African, and certainly not to carvings of the type on exhibition, but to the few surviving masterpieces by genuine artists, who were as rare in darkest Africa as anywhere else. There is nothing of much artistic merit, for example, in the African collection at the New York Museum of Natural History; and even in the British Museum, the Congo Museum at Brussels, the Trocadero at Paris, and the folklore museums of Germany the works of African art are far outnumbered by the pieces of merely ethnological interest. The former are now almost unobtainable in Africa itself, since the missionaries of white "civilization" have been for a century hurling them into bonfires and destroying the religion that inspired them.

Although most of the modern carvings are crude and weak, occasionally one of them catches some of the force of its ancient prototypes: for example, the "Bapende Tufted Ceremonial Mask" (No. 1 in the catalogue). Others in the exhibit show various degrees of decreasing skill, down to mere shapeless sticks of wood or ivory, feebly scratched to recall some traditional form. Among the several hundred pieces there is none of first importance, but some half dozen are fairly old and fairly worthy to represent Negro sculptural design. The masses are strongly blocked out, and surfaces nicely finished, in the Kasai fetish with copper and ivory ornament (No. 16), in the Bakuba mother and child (No. 19), and in the bearded Bakuba fetish (No. 18). These deserve a place in some art museum-when, by the way, will the Metropolitan open its doors to Negro art? It would be a pious act, and might appease the jungle spirits residing in these venerable "god-houses," if someone were to take them out of their present undistinguished

HE life of C. M. Battey of Tuskegee was one increasing struggle to liberate, through a rigid medium, the fluid graces of an artist's soul. For paintbrush and palette he used a

lens and shutters. His achievement here placed him easily in the first magnitude of photographic artists, with ribbons and awards

from American and European salons.

The distinction of his work lay in the strange union of the camera with his own creative resource. fulness; the charm of it in the uncertainty where photographer left off and artist began. He was a dreamer and a poet. At his death a few weeks ago, he had never quite acceeded in Alexangule dreams that had grown within him, and that had augged sharply and disconcertingly against his failing health. It found him narrowing topre and more the margin of the camera's work, brushing aside the triumphs in his first field, and turning to his pen and brush. He wanted to capture enough of the warm glow own enrichment. Those who saw his work thought he had; but those who had also caught glimpses of his dream knew that he was not satisfied.



10 years ago and situationally un-tivated by Joseph Lapsley Wilson, will be turned into a national cen-ter for "the development, by scien-tific educational methods, of the

artistic and mental endow

ed the Foundation in 1923 with an endowment of \$6,000,000, yesterday atated he would give his art Museum, in New York City, and establish the courses in aesthetics there, tolely because lack of appreciation in Philadelphia and Merion had culminated in an o currence which, to his mind, spoils the ideal he has spent 20 years in realizing and which he had hope to develop to even greater national and international importance.

This occurrence is the prope construction, within 40 feet of the grounds of the Barnes Foundation, of a row of houses which, Dr. Barnes believes, will ultimately bring the city slums next door to his Foundation and make impossible the work he had hoped continue there long after his Permission to build these h

has already been granted.

A meeting of the board of di-rector's of Merion's Civic Associa-tion will be held Monday to discuss

THIS CLIPPING FROM THE

DES MOINES, IA. MAR/1 9 1927

AFRICAN ART.

It may come as a surprise to the merican public that a serious udy is being made of primitive frican art, a study of such sort to convince those who have iven it attention that there was ven in "darkest Africa" an artisic upreaching of distinct quality and value.

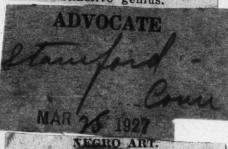
Alain Locke, formerly teacher of philosophy at Harvard, how is resenting in lectures an analysis f the primitive art forms of frica, enforced by a collection ecured by a Belgian through the ourse of twenty-five years in the

The collection comes to Amer an attention at an appropriate ime, for just recently has public pinion here recognized the vir ue of diverse artistic perform-

ces of American Negroes. What New York City for the encourageclong ancient lines."

Africa should not occasion surprise. The great unfolding of knowledge about peoples that has come with the late expansion of archeology has been preparing the orld public for recognition of the universality of the potentialities that mark groups we know best. The urge that set primitive man making pictures on cave walls nd building folk stories and epics as flowered in Egypt, in China, Greece, Italy, Britain, Scaninavia, in Japan and in Central merica. New knowledge of ayan art should withdraw all urprise from discovery that in trica the Negroes were stirred by milar creative impulses.

Isolation made racial distinct ons, and it made artistic distinc ions. Isolation resulted in spe alfzation, and when today is America we see a middle wes school of literary artists we wit ness the same specializing process that made China's indigenous art and Egypt's, and all of the othe variations. In the exhibit o African art is a hint of the line along which Negro art might have specialized. Negro art in Amer ica never will follow exclusively these ancient lines, for the elements of Negro life in America are not the same. But there may he in this historical study some aid to better understanding of the race's distinctive genius.



A movement has been started in

has been done in this country ment of negro art, beginning with points to an inherent capacity, an analysis of primitive African e African exhibit not only sup- art, exhibition of which for the last ments this historically but sozen years has been casual. It is points also to elements of height. now beginning to receive more seridifferentiation peculiarly ous attention, however, and Prof. stinguishing the Negro race Alain Lecke, former teacher of part from white influence. It is philosophy at Harvard University, Professor Locke's belief a new is urging its claims to recognition. iristic avenue will be opened to Prof. Locke is endeavoring to the Negroes. He speaks of direct- arouse in the negroes pride in past ing racial achievements in art artistic achievements of the race and to create an inspiration for fu-But, after all, this discovery of ture creative work. He is stimulatd elemental racial genius in ing the interest with a collection assembled over a period of twentyfive years by a Belgian who authenticates it as one of the most unusual groupings ever brought together in the Congo, presenting a complate ploture of the culture behind it. If one analyzes the work of some of the better known negro artists it ean easily be seen that there is no reason for the negro to engage in the tumult of modern school competition when much distinction awaits him if he can turn his efforts to a successful revival of his ancestral culture.

NEGRO ART

A movement has been started in New York City for the encouragement of negro art, beginning with an analysis of primitive African art, exhibition of which for the last dozen years has been casual. It is now beginning to receive more serious attention, however, and Prof. Alain Locke, former teacher of philosophy at Harvard University, is urging its claims to recognition. Prof. Locke is endeavoring to arouse in the negroes pride in past artistic achievements of the race and to create an inspiration for future creative work. He is stimulating the interest with a collection assembled over a period of twentyfive years by a Belgian who authenticates it as one of the most unusual groupings ever brought together in the Congo, presenting a complete picture of the culture behind it. If one analyzes the work of some of the better known negro artists it can easily be seen that there is no reason for the negro to engage in the tumult of modern school competition when much distinction awaits him if he can turn his efforts to a successful revival of his ancestral culture.

#### ODD SIZES.

Odd sizes, especially in the matter of writing paper and envelopes, are thought to be distinctive. For this reason thousands of persons purchase and use envelopes that range anywhere from two inches long to twelve inches long. The result to the post office system is an enormous waste of time. The custom of using odd sizes in envelopes was, of course, at one time a very attractive one. Those were the days of "copper-plate" handwriting, sealing wax on the flap and all that sort of thing. They were also the days before cancelling machines were invented for use in post offices. The volume of mail handled in the average post office throughout the United States today is so large that it could never be cancelled by hand. But there are certain limits to the size of envelope the cancelling machine will handle

If they are too small or too large then they must be sorted out and those of odd size cancelled by hand. The result is a great waste of time. It would seem that we have now come to the place where we can be educated out of the idea that if the standard and convenient size is, say, three and one half by six and one half inches, we must use four by five, merely to be distinguished from the common rabble. Surely it would not be a social error to conform to some particular size. In these days when it is perfectly proper to use a typewriter in writing one's missives, it would certainly be reasonable to infer that the adoption of still another cusam from the world of business, in the way of standardized envelopes would not be amiss. Where such a vital matter as speed of handling and delivery is concerned, it is quite evident that the impulse toward originality and the expression of individuality should be frowned

## **Maud Cuney Hare Is** Directing Head Of **Allied Arts Centre**

In a letter to William E. Clark, theatrical editor of The Age, Mrs. Mand Cuney Hare of Boston outlines the plan of operation intended for the Allied Arts Centre, of which she is the director, recently formed at the League of Women for Community Service, Inc., home 558 Massachusetts avenue, Boston.

Writes Mrs. Hare "The Alice Arts Centre plans to work along the lines of the new art movement in America. Our interest in the Det Theatre movement is not expressed in mor-tar and fone (we have no theatre in the shae of a building)—that we hope will come later-but rather in an edifice of endeavor and creative work. The house owned by the League has a shall auditorium suitable for praythe work; at the same time, we have access to "The Bary," he will known links Theatre which is managed by the Bost a Stage ociety, whose performances are se notable. It is likely that our group and thave a performance there before the season is over

to cultivate friendliness with al racial groups. Two Japanese hoys are registered of a Saturday class. We are opposed, you see, to the idea of separateness, and hope through conscientious work, to become one of the noteworthy streams in the making of an ideal New England and American spirit.

"Owing to the nominal fees charged, and the many free advantages offered by the Allied Arts, Centre, the work cannot be self-insupporting. I am giving my services as unsalaried director in order to establish this cultural centre for our youth."

A leaflest gives the information that the Arts Centre's purpose is to discover and encourage musical literary and dramatic talent and to drouse interest in the artistic capabilities of the Negro child In her letter, Mrs. Hare tells of plans, for a Beethoven concert, marking the centennial of the great composer's death, in the anique form of an "At Home at the Contes Guicard, Vienna, 1803." Mrs. Hare prepared a program devoted to Beethoven and Bridgetower, a Negro violinist of 125 years ago, while was heethoven's contemporary

A sketch shows that the composer wrote the Krentzer Sonato for the violinist; and that its first ren-Bridgetower impersonated by students of t leawn from Beethoven's we

THE MAN BEHIND THE MASK

FACE FAMILIAR on magazine covers, in color advertisements, and in the illustrations of popular serials, as a rate personality in a negro model. Maurice Hunter has become an American and is now one of the most sought after of models for artists and schools because of unique gifts of impersonation and a figure practically perfect physical proportions. But he came to this country from Dutch Guiana



"IN CHAINS' A photographic study of Maurice Hunter, "one of the most soughtafter of models for artists and art schools.

about sixteen years ago, and was then a lad of twelve. "Because of humble origin, the abridgement of opportunities and handicaps innumerable, the careers of most negroes who hurdle obstacle after obstacle and ultimately achieve success are full of interesting ful laureate artist, Plas Junior, a tales of romantic endeavor," says Lester A. Walton in the New York World. Hunter worked as a waiter, then ran an elevator, and finally was diverted into an artist's studio where his innate powers began to show themselves. He may now be said to have a national reputation as an artist's model, tho his fame is naturally confined to the workers in that field and the results of their work bear other names than his. New York, where he lives, is not his only sphere of action:

"Hunter first posed for a portrait study before a class of 100 at the Art Students' League. He made good from the start.

"Hunter first posed for a portrait study before a class of 100 at the Art Students' League. He made good from the start.

To-day he is the most sought of all negro models. Painters, illustrators, sculptors and art students clamor for his ser-

"Charles Dana Gibson, Frank Godwin and Dean Cornwell are some of the noted artists, and John Flanagan and Onorio Ruotølo among the noted sculptors, for whom Hunter has posed. The

art schools where he has been a model include the School of Applied Art, Rochester, New York; Yale School of Fine Arts, New Haven, Connecticut; Pratt Institute, Brooklyn; Hartford Art School, Hartford, Connecticut, and Pennsylvania Academy of Fine Arts, Philadelphia.

'Hunter is kept busy posing for magazine covers, illustrated magazine stories, illustrated fiction published in book form, calendars, illustrated fashion, cigar, cigaret and soap advertisements. Not only does he pose for negro types, but he is available as a character study, posing as an Arab, Turk, Mexican bullfighter and Hindu.

"The opinion is unanimous among artists and sculptors that Hunter has unusual powers of facial expression. He is just as adept in posing as a sheik of the desert with grave countenance and callous look as when representing a happy-go-lucky negro with an expansive smile and shiny teeth. Furthermore, he has a keen sense of the dramatic.

"In art circles he is said to be of perfect physique. He is five feet eleven inches and weighs 165 pounds. His power of endurance is extraordinary. There are days when he poses from fourteen to sixteen hours."

Artist-Laureate Has Tragic Career

(Photo on Picture Page)

Rio de Janeiro, Brazil,-There is a movement on foot here to raise funds to buy all the paintings of the youthmember he the hace, who died in Paris, France in 1921. Many of his paintings are on French soil in the hands of hotel keepers. His teachers, colleagues and friends are anxious that these works of art be preserved on Brazilian soil for future generations.

brush and studied as a tree student in the Lyceu of Arts and Professions. While a mere child he sent two paintings to the Salon. The judges of the Salon were struck by the wonderful paintings and urged that the child prodigy contribute regularly to the Salon.

In 1916 in a contest to which the most famous modern artists, painters, engravers and sculptors sent specimens of their work, Dias Junior exhibited only one painting, "Abel and Cain."

#### GOES TO STUDY HIS ART IN PARIS

The entire Salon hailed Dias Junior as the laureste artist of the Salon. The praise of the public and the press won him a trip abroad to study and paint.

In 1917 Dias left home, electing to study in Paris. He completed the period established by the award in 928, but wishing to remain and gain greater knowledge of the art from the old masters who were teaching

him, he did not return to Brazil.

Junior remained in Paris, living ery modestly, working very hard at his paintings until 1921, when he was taken ill with tuberculosis. After the disease had gained a strong hold on him he appealed to the Brazillan consul to be sent home that he might die on the soil of his home-The consul, Souza Dantas, secured passage for the youth to Brazil, where he died in the Morro do Castello shortly after his return.

Among the paintings of this great Race artist with which he paid his debts to the modest hotels in France there is a wonderful Christ that Junior finished hurriedly in order to return home to die.



LAURA BROCK

Fifteen-year-old local school irl who shows rare promise in the field of art. An opportunity for her to attend art school is being sought by the Urban league of Los Angeles.

After winning more than 20 Ses for art work contributed to the for Angeles unfor Times nagazine, Miss Laura Brock, 15-ear-old Pasadena high school tudent, has attracted the attenion of Mrs. Katherine J. Barr, ex cutive secretary of the Los Anceles Urban league, who came to casadena yesterday to arrange ways and means for Miss Brock to levelop her remarkable talent by dvanced art study.

Noah D. Thompson, industrial secretary of the league and a

ember of the Los Angeles hou ommission, accompanied Mrs. Mr. Thompson is a former waspaperman, still a frequent contribution to the his Angeles Evening Extrems, and he proposes to write in apple of the Man Brock for Opportunits a journa of negro life, published monthly

in Chicago.
The Passadena girl has design ine prize winning covers for unior Times and has won a do r more special awar



# Charming Subject Of Artist's Sketch | RARE AFRICAN ART

Mrs. Wellington R. Chavis, 4934 Michigan Boulevard, who livory handles, are used in the houseis the subject of a portrait is oil by William Edward Scott, hold, for digging in the fields and in 4918 Vincennes avenue. The portrait of Mrs. Chavis is on exhibition in the Hoosier Colon of Marshall and Company of Company where it will remain until a bruar that the Scott is the first ceedingly rare, and is regarded as a priceless treasure, handed down from caunter of color to have his work thus les to seed

Roy Cole, colored elevator of cansas City, Mo., he attracted much the Birth of Christo He mint during make to him of the Birth of Christo He mint during his leisure hours in the branches of the buffding in which he works. In 1907 he painted his first picture, one of the late Bishop Johned Horam Singe then, he has made polythas of many notables, including teneral John I. Pershing, and Manuel Mura, the famous Spanish singer.

## EXCHBINA (OANED TO 135th ST. LIBRARY

#### Valuable Collection From Congo and East Africa Of Native Creations

Mrs. Delia J. Alceley who has made an expedition for the Becoleys Museum of Arts and Sciences acros Africa, from West to East, and who has made a study of the Pygmies. has loaned the 135th Street Branch Library, Division of Negro Literature and History, a rare and beautiful collection of it and curios from the Belgian Compo and East Africa.

This collection is a most interest-

ing one, with many gorgeously carv-ed pieces of ivery in the form of elephants, crocedies and birds, representing many legende and myths of the pygmies. There are also ivery braceless tomos, canes, and hair and hat pint worn by the worldn; the larger hat pins provided by he men, as the women do not wear hats.

well worth visiting. Chief Nana Amoah III of Cape Coast, West Africa, will give his second address at the 135th street library on March 14 at 8:30 p. m.; on "The Constitution of Cape Coast, West Africa." The public is invited.

By Albert Brooks
Washingtonians may be surprisi to know that right here in the me collection of African art wedness as can be found anywhere outside of a museum. This display holds an added significance

play holds an added significance because these articles are the products of living Africans, who, without education and with crade tools, have fashioned works of art that would do credit to the skilled craftsman, with all his madern conveniences.

John Hammond of Grand Basom, French Ivory Coast, Africa, has exported these products to America. America is the market of the world, hence, these poor natives send the products of their months of tool to our shorts. And they send a wonderful collection—each a masterpiece.

a masterpiece.

In this collection are multicolored ivery bracelets, hand-carved
with unique designs. There are
benten metal articles, among which

Rather Draw Than

It is probable that the person most interested is the comments drawn by the polytling (of Beary I). Tanger, foremost was criticited here tast week was fire. Churies kins, well known here wise fire to be a fire of framer, is Georgia. She remembers him as a little weightby brown

Dalles Dispatch fast T in proise of the canvas Tanner, Mrs. Rice said "It some that I have in a way contributed to the gr This collection is a most interesting one, with many correculsy carved pieces of ivery in the form of elephants, "Occodies and bads, representing many legends and mandown to this country.

A masterpiece in this bollection is a hand-worse that the surprise of the word, and the surprise of the word, and arrows is valuable. The ends of the arrows are wooden, trimmed with monkey fur, some are hammered iron, and the strings for the bows are wooden, trimmed with monkey fur, some are hammered iron, and the strings for the bows are made of reed.

There is a strip of cloth that is used by the woinen for dresses. It is the bark of a fig tree, beaten to the thickness of cloth.

The collection of knives, some with word with the property of the thickness of cloth.

The collection of knives, some with word with the property of the thickness of cloth.

The collection of knives, some with word with the property of the thickness of cloth.

The collection of knives were with the property of the thickness of cloth.

The collection of knives were thandles with the property of the thickness of cloth.

The collecti

# African Art Dying, French Critic Fears Mar 104 (By A. N. P.)—Is European Commission killing the native (Corp. est. of Afri-

Certain French writers fear that it is. M. Saint-Girons has given expressions to this fear in a recent article in the Petit Nicois.

"You remember Batouala, the famous novel written by the French Neuro, Rene Maran, which a few years ago won the Goncourt prize?" writes M. Saint-Girons. "Batouala has now a brother in our literature. This new book, entitled Amedra, is the work of Mme. Delhaize, who expresses in its vibrant pages all her profound sympathy for our black brothers. And in these pages Mme. Delhaize invites us to visit an exposition of unique character and believe—wholly unedited, unaltered.

"It is a collection patiently gathered in the course of 30 years passed in the heart of savage Africa.

The extreme rarity of authentic Negro art works is well known. The reason is simple—European civilization implanted in Africa by colonization has perverted and dried up the primitive art sources.

"Among the black people there is nobody to take up the torch left by the artist at his death. The young generation uses its creative force on the projects of Europeans.

"We cannot too strongly urge our guests in Nice and on the Riviera to visit the Nice exhibition of sculptures, metal work, fetishes and other products of native art which offer so many picturesque and singular surprises. And in the pages of Mme. Delhaize's book and the ethnographic books and engravings which prove the authenticity and reveal the origin of each object in the exhibition."

#### NEW YORK TIMES

APR 2 0 1027

#### BARNES TRUCE IN MERION.

Arbitration is Offered in His Threat to Remove Art Centre.

Special to The New York Times.

PHILADELPHIA, April 19.—A truce which may lead to the retention of the \$1,000,000 Barnes Foundation as an artinatitution for fashionable Merion, a suburb, instead of its conversion into a national negro cultural centre, with consequent removal of its costly art collection to New York, was agreed upon today by attorneys for the Merion-Civic Association and Dr. Albert C. Barnes, head of the foundation.

The Merion citizens' proposal to arbitrate the controversy was a result of last night's meeting of the association, at which Dr. Barnes's threatened removal to New York was discussed for

Dr. Barnes indicated today that he was disposed to arbitrate the matter "for the good of Merion," but he was firm in his previous contention that he "would go the limit" to expose "poli-

ticians" whom he blames for the controversy.

The art collector's threat to desert Merion came after the Lower Merion Tompship Commissioners passed an ordinance to permit the building of low-priced dwellings next to the foundation's park.

Further difficulties loomed today

when it was pointed out that the builder of the proposed houses bought the property without restrictions. The zoning measure will become law on April 26.

John McConaghey Jr., one of the civic association's attorneys, said that if arbitration failed, legal action might be begun to prevent the conversion of the foundation into a negro institution.

## AFRICAN ART ON EXHIBITION IN NEW YORK

Collection Consists of a Thousand Items

New York.—A downtown event of unusual interest to Harlemites is the exhibition of African art at the New Art Circle, 35 W. 57th St.) which has been on since Feb. 10 The exhibition is receiving the enthists.—African art or such a server held in America.—The are over 1,000 items in the collection, only half of which could be exhibited in even the spacious proms of the 57th St.

galler.

The exhibition represents over 20 years of diligent collecting by a Belgian collector, M. Blondian of antique specimen of Atlant sculpture, wood and the carving, etc. from the Belgian Com.

MANY TRIBES ARE REPRESENTED

The major tribes represented are the Bushongo, the Bakuba, Baluba, Bangongo and the Bapende. This collection, located several years ago by Alain Locke in the course of a study of African art, was purchased by Mrs. Edith Isaacs, editor of Theater Arts, and is being exhibited in New York and elsewhere, both for promoting public acquaintance with African art and stimulating the development of originality in our young Race artists.

SOME ARE CALLED PRECIOUS WORKS

Noteworthy among the exhibits are examples of the famous Bushongowood sculpture, fetich stablettes, ivory and horn carving, ceremonial masks, decorated ware, etc. There are also many articles of ordinary use which are of such beauty as to be precious museum pieces today. Africa's art creed was beauty in use. The sponsors of the project say "African art presents to the Negro in the new world a challenge to recapture the heritage of creative originality and to carry it to distinctive naw achievements."

One of the most interesting developments of this exhibition is the forming of a committee under the chairmanship of J. E. Nail, E. With Hallingsworth Wood as treasurer, to purchase by subscription a section of the collection for permanent exhibition at some public center in Harlem. The first purchase from the collection was made by Roland Hayas.



NEGRO ART

A MOVEMENT has been started in New York City for the encouragement of Negro art, beginning with an analysis of primitive African art, exhibition of which for the last dozen years has been casual It is now beginning to receive more serious attention however, and Professor Alain Locke, former teacher of philosophy at Harvard University, is urging it claims to recognition.

Professor Locke is endeavoring to arouse in the Negroes pride in past artistic achievements of the race and to create an inspiration for future creative work. He is stimulating the interest with a collection assembled over a period of twenty-five years by a Belgian who authenticates it as one of the most unusual groupings ever brought together in the Congo, presenting a complete picture of the culture behind it.

If one analyzes the work of some of the better known Negro artists it can easily be seen that there is no reason for the Negro to engage in the tumul of modern school competition when much distinction awaits him if he can turn his efforts to a successful revival of his ancestral culture.

#### African Art in America

TO THE EDITOR OF THE NATION:

SIR: Every person-critic or art lover, professional or amateur—has the right to his own reaction as to the aesthetic value of the Blondiau-Theater Arts Collection of African Art as a whole or of the objects individually. But we cannot concede without chillenge hit. hunro's presumption, in your issue of March 2, to dogmatize about Negro art in general, using this collection as his text. So, although we have been excommunicated in one anathema's breath in the good company of the British Museum, the Conga Miseum at Tryuren, and "most of the German museums, we must still protest that Congo art is representatively African and the Blondiau Collection more representative of its range and types than any other ever exhibited in America. 124 13 3219

The obvious ethnological character of much or the Blondian

Collection, to which Mr. Munro takes such exception, is its best certification. Certainly it is at least as legitimate a modern use of African art to pronotes it as key to African culture and as a stimulas to the development of Negro art as to promote it as a side exhibit to modernist printing and to use it as a stalking-horse for a particular school of a sthetics.

Mr. Munro's arbitrary distinction between art and handicraft is a vicious misinterpretation of African art. The distinction did not exist in that culture itself, and recognition of that fact is basic in the competent study and appreciation of African art. If the distinction were insisted upon as Mr. Munro makes it, more than half the plates of his own book on "Primitive Negro Sculpture" would have to be eliminated. If ours were only "African copies," as Mr. Munro insinuates, they would at least show the principle and exhibit the characteristics in question. Of one thing can we be thankful—that your reviewer has not accused the Blondiau Collection of being "made in Paris."

#### RT SKKETCHES OF COLORED ARTIST ATTRACT HOLLYWOOD'S ATTENTION

(Pacific Coast News Bureau) Hollywood, Calif., April 4 .laiming him as their own Hollygood is proudly boasting that nith McLinn, youthful colored of his art career at the H

ywood Righ school
The Hollywood "Daily News"
recently featured on their front
the young artist, a sketch from
memory of the family statue,
The Faun and the Satyr". How-McLinn's best work is his enlistic memory sketches of colored athletes in action and fight ers sparring in the ring.

Forced to stop his art work tarted in 1924, he has never had nother lesson in art, but coninues to draw during his long vaits at the various movie stu-

## HARLEN IS HAVING OF AFRICAN ART

Mrs. Delia J. Akeley's Collection of Pygmy Work to Be Seen at Public Library Branch

By Lester A. Walton Harlem is having its first big public dibition of African art.

On the top floor of the 135th Street Branch of the New York Public Library antique and modern specimens of the Congo pygmy's handicraft in ivory carving, wood sculpture, cutlery, pot-

carving, wood sculpture, cutlery, pot-tery, jewelry, bows and arrows, and headdress are attracting attention. This opportunity to gain knowledge of African culture by personal obser-vation, rather than by hearsay or read-ing, has been made possible by Mrs. Delia J. Akeley, explorer and former wife of the late Carl E. Akeley, sculp-tor, explorer and inventor, who has tor, explorer and inventor, who has lent her collection to the Department of Negro Literature and History.

Use Hatpins

It has come to the attention of Har-lem Negroes that the male dwarfs of the African forests wear hats and use hatpins, while females have no need for the latter as they go hatless. How-ever, the dusky belies are keen for small ivory pins worn about the head.

Then a brown strip of cloth made from the bark of a fig tree and a woman pygmy is all dressed up. When the bark is stripped from the tree it is soaked in water and beaten on a log with a fine grooved mallet until the resembles leather. Then it is ready it resembles leather. Then it is ready for wear. It is held in place by a grass belt, which also supports a grass, or a banana leaf, bustle. Plus a few brace-lets and a necklace and the woman's

costume is complete.

The gayly decorated hats are made of reed, the combs of wood and reed, and many of the bracelets from elephant's tails. There also are on exhibition water containers and canes of

bition water containers and canes of ivory and wood.

What is said to be the only one of its kind anywhere is a table made from an elephant's ear, supported by three ivory tusks as legs. The surface of the table is six feet long, and at one point four and a half feet wide. Carl E. Akeley, who constructed it, killed the elephant, which stood eleven feet. On the glass top of the table are statuettes of elephants in bronze, the work of Mr. Akeley, entitled "The Charging"

fierd" and "The Wounded Comrade," both taken from life.

The African pygmy is very musical. He makes harps shaped very much like the mandolin. One in the collection is thought to be thousands of years old and is known as the ancient Mangbetu. The body is of snake skin and the neck of ivory, on which are beautifully carved a human head and a crococodie. The strings are of vines. Its music is soft and appealing.

The most exotic of musical instruments is made from a block of wood and resembles a bell. It has four tongues or clappers. Difficult to manipulate, it is used by trained musicians and then only at the Sultan's request. When played the instrument is held high in the air and moved so rapidly that each tongue produces a different tune. The one on exhibition at the 135th Street branch was the first and only seen by Mrs. Akeley in all her travels.

Ivory Trinkets

There are on display ivory trinkets, some whose rich brown color are indicative of age. A small brown trumpet, presented to Mrs. Akeley by a Bambute pygmy village in Ituri Forest, helps emphasize the artistic ability of the Mangbetu Tribe. Some of the engravings represent scenes from native life and others decorations of leaves and floures of women. The procession

gravings represent scenes from native life and others decorations of leaves and figures of women. The procession of elephants carved out of ivory is a work of art. The mythological beliefs of the people are expressed in such symbols as the otter and the fish.

The pygmy is expert in making bows and arrows. Those on view in Harlem reflect both constructive strength and beauty. The little men buy steel barbs from their African neighbors, paying with heat and skins of animals. After getting the crude are they smalt it into arrow-heads, which method is also employed in making spears and knives of various designs.

The bows of hard wood are rubbed and polished with a leaf having a rough surface like sandpaper. Bands of iron and the tails of monkeys constitute the decorations. Coarse cane grass is used for bow string. To protect their wrists from injury while shooting the bow the pygmy wears a wrist-shield filled with moss.

The inhabitants of the Ituri Forest

with moss.

The inhabitants of the Ituri Forest may be small, but they can wield large and victous-appearing knives with marvelous dexterity. There are some forty knives and scimitars in the collection. They are classed into three groups those used in the household, for dignary in the field and for conflict. ging in the field and for conflict.

ging in the field and for conflict.

The large sickle-shaped knives with pointed blades, reminiscent of a butcher's cleaver, are the favorite weapon when natives indulge in tribal wars. They are carried when the owner goes to another village, and are used as currency when buying a wife and paying poll tax to the Belgian Government. Each blacksmith has his particular mark of identification on his knives, usually circular holes of different sizes.

For centuries native hand-made dyes have been used by these-african dwarfs for decorating their bodies with fancy

made from vegetables. On evidence are small patterns in which dyes are placed, also discs from which bracelets are

Water bottles and pipes of clay, pipe-stems from the main rib of a banana leaf, thick and fine fish line from vine

leaf, thick and fine fish line from vine fibres and fish nets bear witness to the ingenuity and industry of the pygmy of the Upper Congo. And placed beside the clay pipes is smoking tobacco, African grown.

There are several exhibits from East Africa, including an ancient honey pot presented to Mrs. Akeley by a Molo Andorobo on her first expedition in 1905. The top and bottom is covered with buffale hide and is said to have been handed down for generations and looked upon as priceless. There are only a few in existence.

Negro Health Week

Negro Health Week

Negro Health Week

The thirteenth annual Negro Health Week will be observed by members of the race throughout the country from April 3 to 10. Many organizations will take part. The program will include the preaching of sermons on health by ministers Sunday, April 3, and mass meetings in the afternoom Monday will be "Home Hygiene Day," Tuesday, "Community Sanitation Day," Wednesday, "Children's Health Day," Thursday, "Adults' Health Day," Friday, "Special Campaign Day," Saturday, "Special Campaign Day," Saturday, "General Cleanup Day," and Sunday, "Report and Follow up Day.

Dr. R. R. Moton, Principal of Tueskegee Institute in his annual address to Negroes is asking that a more gen-

to Negroes is asking that a more general interest be taken in Negro Health Week than ever before.

Week than ever before.

Local organizations throughout the country connected with the National Negro Business League will hold exercises in memory of Booker T. Washington April 5, natal anniversary of the Tuskegpean. Dr. Washington founded the league twenty-seven years ago to encourage the development of Negro business. His opinion was that the permanent progress of a race depends largely upon a sound economic foundation.

#### AFRICAN ART NECESSARY TO NEGRO CULTURE

HE remarkable revival of Negro literature, drama and art which we have been having in the United States of recent years, in which an entirely new school of thinkers of the sounger generation have made themselves heard and felt, has provoked much discussion of the lines upon which this development has proceeded. Much of the work has been along the beaten paths of American thought and culture, with a subordination of the Negro race traits and tendencies which cleave close to the thought and acts of the Negro people. White Southern writers of a generation ago entered into a concerted propaganda to hitch upon the free Negro the status of ignorance, superstition and subserviency to the white master class, in justification of the reactionary policy taken by the Southern whites towards the free Negro, and thus blacken presumed to be a wow-always good for a laugh. the character of the free Negro and weaken his appeal for justice and fair play in the social, civil and economic life of the American people, and they were wonderfully successful. We are just now overcoming the untoward and dangerous public opinion which they created. They developed a Southern white literature and culture such as the dime novelists of three generations ago developed in showing that the white man was the real thing in contact with the showing that the white man was the real thing in contact with the Indian and that all Indians who were not dead were bad Indians.

And yet to Falstaff Harris, whose artistic creations catch their expert manipulation requires a mastery of light and shadow in that present day wisecrack.

Not at all. For it was a piece of bologna that started lar.

They developed a Southern white literature and culture take the word of his intimates, admirers and teachers, bids fair to carry him to a high niche in his chosen world of comstant their expert manipulation requires a mastery of light and shadow in that present day wisecrack.

Not at all. For it was a piece of bologna that started lar.

The young artist—he is only 82 was born in Washington, D. C.

The story goes back some 20 t Indian and that all Indians who were not dead were bad Indians.

Much of this false estimate still survives, in which there are no good Indians living.

Paul Laurence Dunbar was a real Negro. He thought and wrote as a cultured Negro, He pictured the Negro as he is, not unduly his educational budget.

exalting his vices nor subordinating his virtues to gain applause of white people, and the wonderful success he achieved and still Idea after idea came to him, only enjoys although he be lead. It should enfourage Negro authors to be tossed into the discard. Then, finally came the big inspiration why not draw a youngster feasing

We are sure the readers of The Negro World of February 19 read it to the judges. It captured first with interest the article on "Music in Sierra Leone, West Africa," prize by M. A. S. Magai, B. A., in which he noted with emphasis the desuccess, Harris determined to beby M. A. S. Magai, B. A., in which he noted with emphasis the development of European and native African music in the Protectorate, and his plea for the preservation and development of the Mashington School of Art, and native music. In this work he thinks the educated African can render a notable service by striving "To improve the music of his ancestors, so as to make it a fitting and worthy expression of the African's emotional self." The vogue attained by the American Creat Adventure. Entering Megro Spirituals is an encouragement for Africans to foll washington School of Art, and studied under Will H. Chandlee, art editor of the Washington Star.

For eight years, Harris has pushed his studies, with time of in between for participation in the recent Great Adventure. Entering military service during the World War, Harris became head draughtsman at the 167th Field Artillery Brigade headquarters. His big job

# Syracuse Artist, By His Unique Study Of Colors, Shows Promise Of Future Sausage Proved Inspiration to New York Man Who Has Made on Freight.

Man, Who Has Made an Enviable

Reputation

SYRACUSE, N. Y. Peb. 24.—"Just a piece of bologna." cil, and occasionally uses oils, he In the vernacular of the vaudeville profession, that line is prefers water colors as his medium the special colors he uses are remarkable for their brilliancy and markable for their brilliancy and

#### Sausage Inspiration

culture. They can't do this unless they have the Negro background upon a hunk of sausage? Why not, and attitude and cleave close to them.

Brigade headquarters. His big job was to draw maps from the notes forwarded by reconnoisance of-ficers. In brilliancy of his work is est evidenced a glowing detailed to the commendation of commendation by



FALSTAFF HARRIS.

Brookline,

Enters Syracuse.

To digress. When Harris finished his studies at Washington, he proceeded to Brooklyn and there spent three years studying illustrating at the Pratt Institute. He supported himself during the period his commercial work in Nav.

supported himself during the period by commercial work in New York, freelancing in the main.

In 1916, Harris came to Syracuse, entering the University to further his education. He has spent three years on the Hill, and has another year before he receives his degree. His military service of course, interrupted his college career, and, for a time after he

#### Prefers Water Colors

Harris, by the way, is a member of Alpha Phi Alpha on the Hill, and was but recently elected vice chap-ter of the local chapter.

While Harris sketches with pen-

an engineer. His father opposed his artistic career, bent with this frank statement:

"There's no sense in a colored

man trying to be an artist."
Today Falstaff's father has changed his opinion. Himself married, the artist has two thildren both boys, one seven and the other not yet four. Both Falstaff and his wife are active in A. M. E. Zion Church circles. Harris himself is financial secretary of the congrega-tion and Mrs. Harris sings in the

By J. C. Bulliet (Chicago Evening Post "Art World"

ion at Merion, Pa., undertake in a new book, "Primitive Negro Sculpture," published by Harcourt Brace and Co., to demonstrate consuch as most people would like trated, is the most complete mon-ograph that has yet appeared in English, and while it lacks the freakish monstrosity. emotional glow of Mr. Fry's essay, and one by Clive Bell ir "Since Cezanne," it comes very near living up to its ambition to make African Sculpture intellect ually understandable.

000 The Arts Club has not yet suc eeded in assembling for Chicazo a comprehensive show of Negro sculpture, long contemplated. when it does materialize, very complete. At Neuman's New Art circle in New York there is a current just now an exhibition of the Blondiau Theater arts collection, hatred or admiration, as the case may be, the shrewd whimsical control of the shrewd white shrewd whith the shrewd white shrewd white shrewd whith the shrewd white shrewd It is the aim to make this show, ignorance. five years, and recently acquired by the Theater Arts Monthly.

"Negro art was discovered—its real merit was first recognized, I mean—some fifteen years ago, in Paris, by the painters there," re-lates Clive Bell. By mathematical process, noting the date of Mr. Bell's essay, the "discovery was in 1904. Messrs. Guillaume and Munro say 1907—thus furnishing something for future historians to worry about.

"Picasso, Derain, Matisse and Vlaminck began picking up such pieces as they could find in the old curiosity and pawn shops; with qualities in our favorite statues Guillaume Apollinaire, literary apostle, following apostically at their

see concretely an ideal of perfect ing what man or god the statue Sculpture," published by Harcourt Brace and Co., to demonstrate concretely why this savage art, which has so profoundly influenced "Modernism," possesses the superiority Mr. Fry and other of its friends, including Dr. Barnes, its chief American collector, claim for it. The book, abundantly illustrated, is the most complete mon-Negro himself. In flesh and blood, a person so shaped would be a s any better than the other is

"The Greek statue may also suggest to us beautiful myths that we have read as children, full of one sort would tend to interfere interest and imagery, and perhaps with the other, since dwelling of moral ideas that we admire. much on thoughts of the subject That of the Negro has no such associations; unless one has traveled in Africa or read its folk lore, it will probably suggest only the tween the parts of the statue itbenighted heathen in the woods, and thoughts of cruelty, last and

had never heard of Voltaire; one feels like smiling in sympath, ith him. Likewise the great raining muscles of Michelange-'s 'Slave' make one feel a symathetic strain, along with a sens of power, as if one were a mighty being engaged in a Titanic strug-gle. Again, Negro sculpture usual-ly fails to give us these sensations. There is little expression in the faces that one could imitate, or would enjoy imitating; there is little action, emotion, character,

incident or story to be discerned.

"But there are some additional that please us, even if they were not there we might like the stat-World"

We have the habit of thinking not the power to create express the plastic form is one of the there to meet and stimulate." It is there to meet and stimulate." It is the names of great sculptors and the names of great sculptors and the names of great sculptors and the names of great sculptors are handed down from a deficition of the planting a highly commendable part," as Mr. Bell observes, who is co-author of the primitive foundation.

To the little group of Parisian higher degree than we at this higher degree than we at this name, but that we as a nation higher possessed it. And yet hat is where I find myself, I have had sometiment, but that we as a nation lave ever possessed it. And yet hat is where I find myself, I have had sometiment, but that we are not longituded in lower. The elaboration of the primitive Africans are ever possessed it. And yet hat is where I find myself, I have had souther, painters, sense of fitness; the posture is meat, bread and cut rate cothing, has meat, bread and cut rate cothing has meat and summer and mean and summer and mean and summer and summer and summer and summer and summ ues as a whole somewhat less. For examples, it is pleasant to follow with one's eye the graceful flowing lines of Greek drapery, the alternate swellings and hollows of

"Whether one sort of pleasure a question we need not raise here. it is not unlikely, however, that represented is apt to prevent one from observing the relations beself. The figure might even give one two opposite feelings at once; dislike of the subject and pleasure in the form of the statue itself; joy at a hapy face depicted and disapproval of the sculptor's technique. If one could not distinguish the specific origin of each feeling, one might be confused and vague-y troubled. Therefore, it is well to be able to distinguish the vaious qualities a statue may have, ncluding its purely plastic ones

# ind Many Art AFRICAN ART. In Aven NECESSARY TO

Pennsylvania Avenue Er

hat is where I find myself. I have Modigliani and Soutine, painters, or admit that some of these things are great sculpture greater, I hink than anything we produced even in the middle ages."

So Roger Fry in his delightful essay on "Negro Sculpture" in Vision and Design." Paul Guillaume and Munro resort to the saume and Thomas Munro, associated with the Barnes Foundation at Merion, Pa., undertake in a new book, "Primitive Negro Sculpture" an ideal of perfect of form we get a vague repetition of form we get a vague repetition of form we get a vague sense of fitness; the posture is interesting; the limbs are arranging the limbs are arranging to some whole of the sense of the period of the sense of fitness; the posture is interesting; the limbs are arranging the limbs are arranging to make clear the appeal of Negro sculpture, Guill laume and Munro resort to the laume and function at Merion, Pa., undertake in a new book, "Primitive Negro sculpture" and Lipschitz, Archipenko, Brancus, interesting; the limbs are arranging to sense of fitness; the posture is interesting; the limbs are arranging to sense of the sense of design.

"Not everyone, perhaps notices or would enjoy noticing such things in a statue. But some people do, and if so they are getting a sort of pleasure different from the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know are pieces moulded in metal and clay. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. They could get it without know the other sorts mentioned above. The A wonderfully wrought candlestick, combining the head of a lovely woman and a budding rose, stands as an example of the brass worker's art.

One little store exhibits a Gothic soldier of a century before Christ done in dull bronze. A locksmith's shop has a ten inch figure of an English cavalier moulded of German silver with a sword in brass, and besides it is a cocoanut carved into a grotesque face of a man. Another place has a bronze Mohammedan Negro of the middle ages, staring out defiantly at twentieth eentury Christian passersby from an assortment of old pottery. A group of Arabs at prayer form another appeal to the eye.

In some of the shop windows one finds decorated German drinking mugs and vases which hint that they once occupied fashionable homes. Now and then a carved table or chair makes its appearance in the front of a store but

On Madison avenue, North Howard and Hillen streets these statusties vases and pieces of bric-a-brac would have the dust wiped off, the tarnish left on, be displayed in fairly clean show rooms and called antiques. On Howard near Baltimore and lower Charles street the tarnish would give way to a brilliant polish. The display would be made in a luxuriously an it is soon taken away. would be made in a luxuriously a pointed store designated as art shi But the works of the old craftsmen lie in illkept and dusty second hand store on Pennsylvania avenue, and they ar

# NEGRO GULT

Region Produces Fine Congo

> By ALAIN LOCKE In the Survey Graphic

Except for the few who are familiard with the profound influence of African art on contemporary modernist masters, paintera like Matisse, Cezanne, Picasso, soulptors like Lipcitz and Brancusi, art lessons from such a primitive source as this seems ludicrous. But further even the an already mature influence from the practical challens modern art, the
African craftsmen, through their work,
bring a rich message in surdamental a
art-values and art-theory menforcement in fact, for lone of our most in
needed revaluations of art in relation
to life. Most of us today will concede to life. Most of us today will concede the superiority and desirability of an art that is native, health, useful as well as ornamentally integral with life, as contrasted with an art that is artificial, horrowed, non-utilitarian, and the exclusive product and possession of cliques and coteries.

We have discovered that to capitalize art, we have robbed it of some of its basic values and devitalized its tap-roots in the crafts. So, an astonishing demonstration of vital artists values from the unexpected source of the folk crafts of Congo tribesmen. flowering up from the soil to the plane of beautiful fine art, is not only a thrilling find for the art explorer and museum collector, but a fine text for the art reformer and an inspiration for the new art. In skill of ornamentation and design, in respect for the propriety of materials, in achievement of effect with the utmost simplicity of technique and tools, in directness and power of appeal, this art of the Negroes is exceptional. Ruskin would have delighted to add the force ut se examples to the art sermons he drew from the Greek and Gothic; and twentieth century civilization

Art Adde to Recial Presti In importing African art to Av

## DARKEST ATRICA SENDS I

By SHELDON CHENEY

RECENT purchase in Europe has been the means of bringing to America a collection of primitive African sculpture at promises greatly to stimulate rest in this little explored field. collection, made by Raoul Blonu in Brussels and embracing beof Belgian Congo art, is now on a the New Art Circle, under a suspices of the Theore Arts, Inc. It is necessary to explain, perhaps, at Belgian Congo art has nothing

do with the Belgians in the Congo, it only with the products of the out only with the products of the errors of that region in the centure before they came into cibe conset with the whites. The the black copies of "savare" africa produced culpture and clariswork that may dimately place examples of their orkmanship among the ninst prized restive treasures of the world's art nuseums and other irs, is no secret to those into have been initiated into knowledge of their accomplishment. wood, ivory and metal. Unfortu-lately, the standard visitor e of art are silent on the subject.

The founding of special museums r negro art in several European art ntres and the opening of African ings in some of the less conserative museums elsewhere have addd official recognition after a decde or more of personal discovery nd appreciation. Perhaps it is of nusual significance, then, that a refully chosen and representative lection should be in New York for hibition at this time (and the coltion is to remain here permanent-). For however rich the other asures out of the past that our tors and institutions have acired, African art has remained elected and practically unknown cept to that small group that has llied around the "modernist" paintand sculptors.

#### Discovered by "Wild Men"

The first acquaintance of most of s with the fact that a considerable dy of negro sculpture exists came out fifteen years ago when the auves" in Paris, the reddest of the d wings in the modern movement, t up the black African artist as sort of idol. Those "wild men" of och painting (they are now, un-

#### Stimulating Work of the Negro Crafts men Has Been Hitherto Neglected

der the same leader, Matisse, ac-cepted as the solid citizens of con-strument and the bit of sculpture or temporary French art) discovered in namenting it. One can imagine m the negro fetiches and masks just lady of Park Avenue puzzled to find the qualities of direct expressiveness, that the cosmetic boxes of the ladie of nalveté, of non-realistic formaliza- of mid-Africa should have a decor tion which they were advocating as tive richness more genuine, if is the keys to the saving of European conventional, than her own and tha art. Since then there has been more the half-clothed negresses' comb tion of the negro's work. Just as wood and ivory, he aims of the modern painters have become clarified and their acceptance made less dependent upon "anythisg new," so the best African ieces have been sifted from much that was merely primitive and novel. Even so, it must be said at one darkness still envelops most of the facts usually recorded about the origins of an art; the names of the individual artists, not one of which s known; the dates, which are approximate only by centuries probably from the sixteenth to the nineteenth—and the racial backgrounds.

The old dynasties of Central Africa

have decayed; the tribes have been re-grouped time after time; there is hopeless confusion in the mass of memories, legends and myths. There are, of course, no written records, either of history or of the arts. Most of what the ethnologists have learned is based on what a few tribes could report, and most efforts to classify the art manifestations have been on the basis of earmarks of form or on obvious utilitarian purpose.

But certainly the lack of some of our Western civilisation's most impressive aids to cultural development, such as writing and printing, did not deter the black peoples from creating objects that compel appreciation for their sheer beauty as sculpture and as craftswork. Judged merely as works of esthetic expression, the figures in wood, the ivory jewelry, the sculptured cups and stools and chairs have that authentic formal quality that demands the tribute of universal understanding and enjoyment. our Western civilisation's most im-pressive aids to cultural develop-

The virtues of negro art are neither n a skillful imitation of nature nor in prettification, in sentimental idealention of natural objects. They lie ather in the skill, the appropriate ss of the craftsmanship and in di ect emotional expressiveness, in a stern formalization of nature that lifts the individual pieces out of th realm of mere likeness and into

Modernism is a revolt against real-carry a surface reflection of some

ks. The revolt against eighteenth and nineteenth century European raditions in painting and sculpture ras founded on the recognition that irt had been divorced from life; was cademicised, a thing set apart from dinary living. Art had gone into

One can imagine a musician of our other climate, another civilization—day looking with something akin to wonder and envy at the extraorate.

is neither here nor there in the debate on the merits of the works tween the group most interthemselves. A chase of African modes is of no more significance today than is the pursuit of Greek classicism or medieval naïveté or South Sea primitivism in a machine nge. But return to the fundamental principles underlying negro art and early Greek art and Gothic art will give, in already giving, the artists and craftsmen of today a new start-ing point, after centuries tost in sterility and confusion. Stepping out of the limits of naturalistic imitation, they are, briefly, coming to value creativeness above portrayal; emo-tional expressiveness and the search for that clusive something called form above exactness of representa-

The conditioning factor of 99 per ent, of the negro work was use there was practically no art merely of illustration. Latterly, under the force and example of white exploitaion, the negroes have manufactured

realm of creative and imaginative innumerable pieces for sale, without expression. It is here that the parallet to modernist art comes in cept as copies of older works may tem, against photographic aims; a thing originally added out of love return to creative design as against and instinct. But in a collection imitation or romanticizing within the like that of M. Blondlau there is limits of natural objects as ordinarily seen.

There is also the fact that negro art was a part of life as lived by the people who made and enjoyed these works. The revolt against eighteenth there is a ritual or a utilitaria: reason for everything. Living rela lonship and background charac terize each product. Although it is the absolute esthetic value that moves us today—perhaps one, two or three centuries after the article was made each work of art was linked with its owner's life, with his racial customs, with his background of work, pleasure, superstition, cul-

The very old ceremonial mask to an example of sculptured wood with ornamentation in paint and applied metal and cowries. Designed for ritual dancing, it is an excellent example of the painstaking work lav-lahed on all articles intended for use in connection with tribal festivals. It stands midway between the more elaborate masks designed primarily to inspire fear in the beholder (as in

are simple wooden faces, highly for malised but sculptured with extra ordinary directness and subtlety. It other words, this mask stands be

he ethnologists and the group i eresting for art values alone.

There are many legendary storie oncerning the origin of the mask. one has it that Kashashi, Queen to ne ninety-third King of the Barn ontemporary women, wanted to get way by herself for a time. But when she left the village her little boy followed, and nothing she could devise prevented him from clinging to her, so that she had to return and bandon her plans. After reflecting brough the night, she engraved and ainted a horrible face on a calaash. When the little boy again folowed her, she turned aside for s moment, placed the calabash over ter face, then turned and ran to ward the affrighted child. The latter, believing a terrible phantom was after him, fled to the village, and he mother was free.

#### Bolongóngo's Annoyance

Her kingly husband, Shamba Bo longongo, evidently with an inking of the possible ultimate significance in this trivial happening, expressed according to the chroniclers, a considerable annoyance over the inven-tion of the mask, saying very wise-ly: "What shall we come to if our sons learn to be frightened of women?' He thereupon forbade wo-men the use of masks and formed a secret society among the men in which masks were used for initia-

Another legend has it that this same King first had masks made as a protection for his policemen: if they all wore masks identically alike the wrongdoers whom they arrested and punished could not recognize them and take revenge on any individual. There are other and peraps more tenable theories. Son attribute the mask to an attempt to become temporarily the incarnation of a spirit; others make it an out growth or elaboration of the decorative combs used in ceremonial dates ing. Whatever the origin, the musicipal combs in the combs

nent for everyday use. Two types o culptured pendant in lyory are espe ally common in the Congo. One is a inlature mask, the face pured own to hardly more than mouth, ose and eyes, with a banded foread above. The other is a sort of rimitive negro Venus in two-thirds range from squat bowi-like forms dauping the breasts. A part of the harm of these jewels is doubtless In the head cups the texture interest n the finish they have taken on with is largely gained from the beautifulage and in the flowing modeling that ly carved and amouthed wood sur-

londian collection, however, one sion of richness. raftsmen. In some cases in the the division of all esthetic territors strained and show an exquisite sense and directness, but being in no sense of formal ornamentation.

s revealed in the hunting whistles, pressionism as a return to ancient horns, mandolins (almost invariably principles, and the lack of a real of an exceptional grace in outline religion of modernism as a reason and proportion), tobacco pipes, trinking cups, snuff-takers, cosmetic boxes, drums, anklets and bracelets, and even such kitchen utensils as the craftswork and sculpture are in various woods; but ivory is not un-

ever, at the series of forty wooden the opportunity to see it in accessible frinking cups in the collection, one collections and to be able to reaches that the "straight" carving, shout it in accessible books. thout admixture of ornamen oits from other materials, is most cessful. These cups, indeed, ht alone be used to prove the tinctive feeling of the African artist for the right line, the harmonious volume, the appropriate decorative mode.

The making of vases in America has improved immensely during the last twenty years under the stimuus of small hand-work potteries, inrested in simple proportioning and estrained decoration rather than in deborate design and intricate ornsmentation. But there is hardly ar roved yase form in the whole inge of modern European and American practice, restored to us ely from the Greeks, that is not

tative African art collection: a third of those gathered by a Biondiau are sculptured cups in th general form of a human head (o two heads in the examples designed for the use of twins); the other th, ordinarily with the hands through the several stein shapes, to has doubtless been helped by face, while the others are usually covered with patterns in very simime. 3-3-27 covered with patterns in very sim-in the combo and halpins of the ple designs, but with a total impres-

hibly has authentic examples of A collection such as this at the olled art very much as it came New Art Circle might well invite an om the hands of the unknown inquiry into the wholesomeness of oden combs particularly—there is into "fine" arts and applied arts: injature sculpture combined with into a questioning of what really is meral decoration; but some of the "primitive" in art—these things nest pieces in ivory are more re- having certainly a primitive vitality lacking in delicacy of workmanship; Equally painstaking craftsmanship or into inquiries about modern exfor the lack of any but a weakly imitative art life.

General ignorance in America concerning negro art may be taken grinding pots and spoons. Most of pretty much for granted, there having been practically no opportunity to see examples, and a literature of common, and the collars and other the subject being all but lacking, personal jewelry may be in brass or liven the fugitive printed material opper. is hidden away under cryptic titles Statuettes may be inset with bits like "Les Baholoholo" and "The of ivory, hammered copper or cowry Great Zimbabwe" and "Aniota Kitshells. Use is made also of those webe." Perhaps the exhibition of novelties bartered from the Euro-Great Zimbabwe" and "Aniota Kif-webe." Perhaps the exhibition of can explorers and settlers: beads, wave of public appreciation of Afrialls, bits of mirror. Looking, how- can art and a consequent demand for

